

C. HARRIS PINT.

GEORGE WASHINGTON

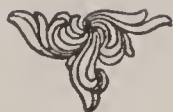
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GILBERT STUART'S

PORTRAITS OF

GEORGE WASHINGTON

BY

MANTLE FIELDING



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Mantle Fielding

PREFACE

IT may possibly seem to those who are not keen observers of the trend of events in the art world that this volume on Gilbert Stuart at this late date, needs an explanation.

To others however who are sensitive to those sudden and unaccountable changes of opinion with regard to works of art which so often take place, and who are instantly alive to any variation in the sense of value attached to them which sometimes, without apparent reason, occurs in art circles, the forthcoming book will, I trust, prove to be opportune.

Never was there a time when interest in all matters relating to Americana seemed more apparent than it does today, nor when the immortal name of Washington shone with more fervent brilliancy than at the present time, when many, who view with something of alarm the uncurbed and almost universal spread of ultra-revolutionary ideas throughout the world, feel it to be a salutary thing to hold up again before the eyes of our people that sublime and commanding figure of the man who stood, in such a troubled and perplexing era of America's history, so unswervingly for honesty and justice, who was endowed with the incomparable gift of clear

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thinking, and who, though sometimes tempted to do otherwise, remained with adamantine firmness, steadfast to the principles which he believed to be right.

It seems only logical therefore that the artist, who so supremely portrayed on his canvas the features and character of the "Father of His Country", should reap the just recognition which he is receiving today.

There is a current feeling that Gilbert Stuart's star is in the ascendant, and so greatly have the appreciation and market value of his work increased that it seems almost like the fulfilment of a cherished dream to many of the earlier admirers and collectors of his work.

Having this general interest in mind, as well as the letters of special inquiry the author is constantly receiving asking information relative to the authentic as well as doubtful Stuart-Washingtons, and because there never has been a complete record of these portraits compiled with the history of their various ownerships, he feels that the reason for the assembling of the material in this book will be readily understood.

In 1834 a few years after Stuart's death, the artist, William Dunlap, published his amusing and chatty "History of the Arts of Design, in the United States", and the section devoted to Gilbert Stuart in this pioneer book, contributed largely to George C. Mason's "Life and Works of Gilbert Stuart" (published in 1879). The latter also con-

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tains the material written by Jane Stuart for a life of her father, which she gave Mason to include in his work. These books with various articles published since and comparatively little known, together with all the records of the paintings of Washington by Stuart, have been responsible for the compilation of the following work.

Gilbert Stuart's portraits of Washington have had much to do with perpetuating the fame of the artist, and to such heights have the values of these pictures soared at the present time, it is impossible to estimate what they may be a few years hence. This rather sudden appreciation of values has been responsible for the bringing to light of many pictures hardly known before, as well as many "Copies", and so-called "Stuarts," and it is largely on account of this confusion that the author has thought it necessary to give so many details as to the history and ownership of the portraits. The question of authenticity has sometimes been a difficult one to determine. Stuart's work was hardly ever signed, and as a rule there is little contemporary documentary evidence to go by, the artist's masterly and characteristic manner of work telling its own story. The author therefore thought it best to omit many pictures considered genuine without doubt by their owners, (who have exhibited or shown them as "Stuarts,") because their authenticity was considered doubtful, even at the risk of having his lists considered incomplete or carelessly compiled. To go into the question thor-

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oughly would require the copying of many documents and endless controversy, especially where the painting confronts one—"restored"—"rebacked"—or "retouched"—and when the ravages of time or the cleaner are sadly apparent.

It is the desire of the author that any mistakes discovered may be made known to him for future correction, and that all authenticated additional information may be given him. He also makes his grateful acknowledgments to the many friends who have so courteously and generously helped him with information and material for the preparation of this book.



GILBERT STUART, AET. 72
JOHN NEAGLE, PAINTER

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CHAPTER I

BIRTH AND PARENTAGE.—EARLY LIFE.—VISITS SCOTLAND.—
RETURNS TO NEWPORT.—STUDENT WORK, AND PORTRAITS.

THE lives of the chosen few among the great ones of the earth, who have left upon it an indelible mark, seem to evidence the fact that to such is granted the privilege of entering upon the scene just as events are shaping themselves towards a crisis, or when the time seems especially propitious for enabling them to exercise to the fullest, the special power of genius with which they are endowed.

Gilbert Stuart has so frequently been acclaimed America's greatest portrait-painter that we have been accustomed to think of him as without a peer in the history of American art, and so render him the homage due him. Few people realize however, that had Stuart never painted a picture but his portraits of George Washington, they are in themselves sufficient to make and preserve forever the reputation which his name so deservedly bears today.

It is pleasant to think that it was, indeed, no idle chance which threw the lives of the brilliant artist and the great Washington together, and that Stuart had arrived at the zenith of his power when he was called upon to paint him. So faithfully did he execute his task, and so skilfully did he

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embody in his portraits the wisdom and dignity of his illustrious sitter, that they have undoubtedly had much to do with perpetuating these conspicuous qualities of our First President.

In 1746 one Dr. Thomas Moffatt, a native of Scotland, having been implicated in an insurrection at home, came to America and settled in Newport, Rhode Island. He was an able man and made many friends and became rather strenuously involved in Colonial politics. At the time of his arrival in America there was not a snuff-mill in the colonies, and all the snuff had to be imported from Glasgow. The Doctor, thinking he saw an enormous profit in tobacco-raising and snuff-grinding, entered into partnership with a young Scotch millwright, named Gilbert Stewart, who established the first snuff-mill in America, in Rhode Island. The latter soon found a helpmeet in the person of the beautiful Elizabeth Anthony, daughter of Albro Anthony, a native of England, but then residing on a large farm in Middletown a few miles from Newport.

Three children were born to them, James who died in infancy, Ann who became the wife of Henry Newton and the mother of Gilbert Stuart Newton, the artist, and Gilbert, the subject of this biography.

Gilbert was born in what was called the Narragansett country on December 3rd, 1755. When he was four months old, he was carried on Palm Sunday, by the snuff-grinder and

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his beautiful wife, to the little Episcopal church and there baptized "Gilbert Stewart." In the records of St. Paul's church may be seen the following entry:

"April 11th, 1756 being Palm Sunday, Doctor McSparran read prayers, preached, and baptized Gilbert Stewart, son of Gilbert Stewart, the snuff-grinder.

"Sureties: The Doctor, Mr. Benjamin Mumford, and Mrs. Hannah Mumford."

Some interest centres around the spelling of the artist's name as it occurs in the church register. That the spelling as it appears there was neither an error nor an accident is proved by the signature of the snuff-grinder that has come down to us. It seems that in early life the young lad was known to the community as Gilbert Charles Stuart, and there is a pretty legend that it pleased his Scotch sire who was a staunch Jacobin to insert the Charles after Gilbert and to change the spelling of the last name, thus calling his boy after the last of the Royal Stuarts, the romantic Prince Charlie. In after life Stuart dropped the "Charles" and answered to the name of Gilbert Stuart.

The old Stuart homestead, with its quaint gambrel-roof, where the future artist first saw the light, stands at the source of Narrow River, Wickford, Rhode Island. It is some nine or ten miles north of Narragansett Pier and west from Newport across the bay. McSparran Hill rises to the

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west, and an old white church with its spire silhouetted against the blue sky reminds one of the simple, primitive life of the New-Englanders of that day. This old-fashioned house by the side of a tiny stream, shut in by trees, and far away from the din and stir of the fashionable world, a spot so seldom visited, and so little thought of in the history of art in America, is the birthplace of the man whose work stands side by side with the great portrait painters of England.

The ruins of the old house today have little within to attract attention; the ceilings are low, and the fireplaces broad and flaring to hold the big logs which were the only means of heat during the cold, bleak winters. The room where Gilbert Stuart was born, can be seen today as it was then; it has never been altered and the mill itself has known but few changes unless it be for the old mill-wheel which, originally installed to grind snuff for the many, afterwards ground corn for the sparsely-settled neighborhood.

The snuff-mill proving after a time, as far as the Stuarts were concerned, an unsuccessful venture, and Mrs. Stuart coming into possession of a little property, the family moved across the bay to Newport, where the children could have the benefit of proper schools. Up to this time the boy had been taught the rudiments of learning by his mother. Arriving in Newport, the children attended a school founded by Nathaniel Kay, "Collector of the King's Customs," which was then presided over by the Reverend George Bissit,

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assistant minister of Trinity church, the beautiful white Georgian spire of which can be seen today from all parts of the old town. Mr. Bissit had the reputation of being a man of learning, a fine Latin scholar, and a successful teacher. On the death of the Rev. Marmaduke Brown, the rector, he was chosen his successor and presided over Trinity parish till the breaking out of the Revolution, when his well-known Tory sentiments and allegiance to the Crown forced his retirement to England. His house was burned to the ground, his property confiscated, and he never returned to America.

Under the instruction of this able teacher young Stuart made good progress and became a fair Latin scholar, but in his boyhood Stuart seems to have shown none of those dominant characteristics which later on were so strongly developed both in the artist and in the man, unless it were his predilection for pranks and practical jokes. He was fond of all sorts of mischief that boys are prone to, and moreover he had other tastes that claimed more than a share of his attention from study, namely his fondness for drawing and music.

There is no portfolio of Stuart's early drawings in existence, for the simple reason that he had no regular portfolio. We find him in these early days sketching in charcoal and chalk on every fence, slab, or tail-board that came within reach of his eager and skilful boyish fingers, but unfortunately, the first brush of a sleeve or the first passing shower

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effaced what he had drawn, and none of his early student drawing-books seem to have been preserved.

Newport was a well-known and popular watering-place long before the Revolution, and as soon as it had begun to recover from the effects of the war which had almost swept it off the face of the earth, many prominent families from the West Indies and Southern states passed their summers there. In the way of opportunity for artistic training there was little to offer our young painter. The practice of the fine arts seemed to be at a low ebb in America, and there were but few good pictures in the colonies generally speaking. Newport itself, possessed no collection of any kind worthy of the name, until the Vernon collection, made in France about the time of the French Revolution, was eventually brought to the little town. From an early period in its history Newport, however, had held a rather unique social position, and had been distinguished for its cultivated society and refined taste, and many of its old homes contained portraits and miniatures that could not be matched elsewhere in the colonies. The choicest wares of China were to be seen in many households.

Painters of portraits were not easy to find and very few artists of that day in America could support themselves with their brush alone, the majority having to supplement their art by painting the swinging signs over the doors of shops or inns, or by the fine coach-painting of the period. In New-

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port a man named Halpin made it known in 1773 that he had taken a room in the Brick Market, where he solicited a share of patronage as "Portrait, Herald, and Sign painter." In almost every instance the names of our early artists have come down to us associated with some calling not properly connected with the fine arts. Among these John Smibert who came to this country with Bishop Berkeley in 1728 was certainly well introduced and at once made many friends in Newport and Boston, where he opened his studio.

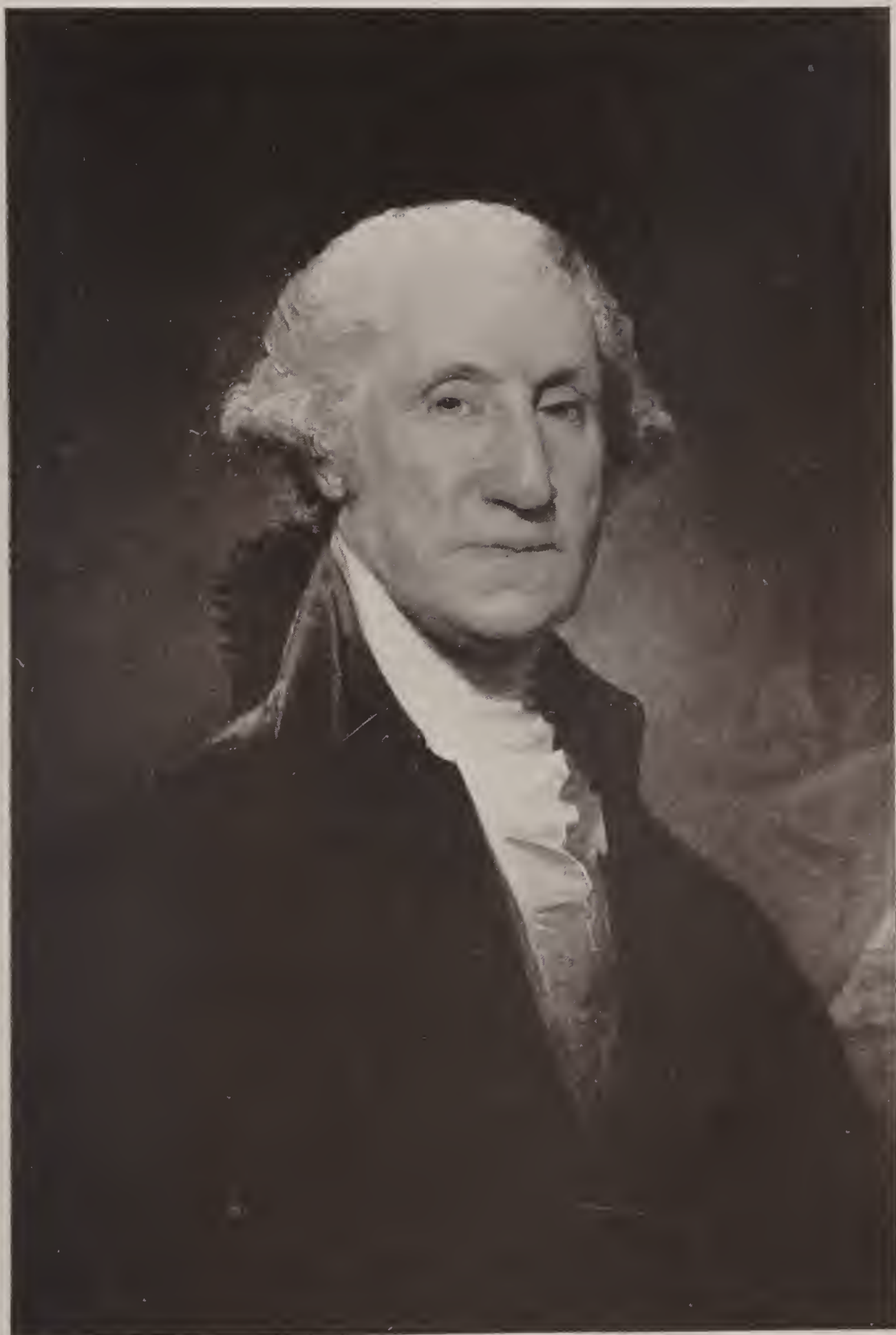
His portraits are among the best we have of that period, and yet he had to paint coats-of-arms as well as likenesses, and his successor Joseph Blackburn who had the rare merit of painting hands well, and other qualities that might have found him employment anywhere, strangely enough lacked encouragement. Even at a later date, after the Revolution, when there was a greater demand for portraits, Samuel King who was born in Newport in 1749, and who gave instruction to Washington Allston in painting, and to Edward Greene Malbone (1777-1807) and Miss Hall in miniatures, had to make and sell mathematical instruments when not occupied with portrait painting.

Even the few people capable of teaching young Stuart the rudiments of his calling were beyond his reach, but still he persevered, sketching his boy friends and showing a remarkable talent for keen observation. At last he obtained colors and a palette and the earliest product of his pencil so

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far as is known, is a picture owned in Newport, of a couple of Spanish dogs. The history of the picture is this: Dr. William Hunter came to America in 1752 and practiced medicine in a wide circuit of the country having Newport for a centre. During a professional visit at the home of Gilbert Stuart, he asked Mrs. Stuart who it was who made all the drawings in chalk and charcoal on the sides of the barn. She replied by pointing to her son, then about thirteen years old, and described as a handsome, capable, self-willed boy. The good Doctor received the boy's promise to visit his house; there he gave him brushes and colors, and bade him paint a picture of two dogs that were lying on the floor under a table.

About the same time or a little later he received his first order for a portrait, or rather for two likenesses of Mr. and Mrs. John Bannister of Newport. The Bannisters were then prominent in this vicinity, and were large landowners. The portraits can now be seen in the Newport Redwood Library, and, although they are not remarkable as pictures, the facts connected with them make them interesting. The portrait of Mrs. Bannister is three-quarter length, seated, with a boy standing at her knee and a dog in her lap. That of Mr. Bannister shows a rather wooden gentleman, standing, with one hand thrust into the front of a high, straight waistcoat. It cannot be doubted that they were like the sitters, for a very beautifully painted miniature of Bannister



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of an earlier date, in a similar scarlet coat, and showing the same cast of features, may still be seen in Newport.

At the age of sixteen Stuart painted a portrait of his father, said to have been exhibited soon after the artist's death in the old Athenaeum on Pearl Street, Boston. Since then all record of it has been lost.

In 1770 Stuart had the benefit of the friendly advice of one qualified to help him in his art studies. During this year there came to America a Scotch gentleman, it was supposed for political reasons, but in reality for the benefit of his health, named Cosmo Alexander. But little is known of him. That he was a gentleman was clear, also that he was an artist of considerable talent, as he painted the portraits of a number of Scotch gentlemen while he lived in Newport. He remained in the Colonies about two years, and it was during his stay in Newport that he came into contact with the lad Stuart in whom he became very much interested, giving him all the instructions he was capable of in the way of his calling. Alexander was a great-grandson of George Jameson whom Walpole calls the Scottish Van Dyck.

The young artist proved a good pupil and was quick to catch what was said to him. He made such rapid progress that Alexander took him back with him to Scotland when Stuart was in his eighteenth year, and his benefactor promised to put him in the way of learning all that pertained to his profession. This he would undoubtedly have done but

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for the fact that shortly after their arrival in Edinburgh he died, leaving the lad among strangers with scarcely money enough to pay his way. In Alexander's last moments he commended young Stuart to the care of his friend Sir George Chalmers of Cutts, a Scottish painter who had married into the Alexander family. But here a new misfortune befell Stuart, for Sir George quickly followed his kinsman Alexander to the grave. Stuart was thus suddenly cast upon his own resources, and these were meagre enough, for he had not attained sufficient skill in his profession to support himself satisfactorily.

Sir George before his death was said to have found an opening for him in the University of Glasgow where he was to be given an opportunity to make good certain defects in his early education, but a search of the records fails to show his name in the matriculation register.

Lacking means of support, he returned home on a collier bound for Nova Scotia, being obliged to work out his passage under circumstances of such hardship and discomfort that he never lost the impression made on his mind by the voyage, and could never be induced to speak of it.

Stuart's return to America from Scotland was in 1773, a time of intense excitement. The Boston Port Bill had just been received, assuring what the Stamp Act had intimated, and the tories and patriots were being marshaled according to their particular bias. It was not a time for the pursuit of

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the peaceful arts ; it was a time for action and town-meetings. The colonies were on the verge of revolution and the echoes of Lexington and Concord had hardly died away. So indifferent to all this was Stuart the father, that he hied himself away to Nova Scotia, leaving his wife and family behind.

Our artist had been abroad for about two years, and although his experience had been a hard one, still it was in many ways a good teacher. He had acquired much information, seen better pictures than he could have seen at home, and more important still, had been brought into contact with men of established reputations and with more worldly experience. Thirsting for information and quick to see the value in the work of others, he was better prepared than might have been expected to assume the role of a portrait-painter.

His merits were at once recognized, and he was called upon by some of the wealthy Jews of Rhode Island to paint their portraits ; one picture, a whole-length of a Rabbi, was spoken of as a particularly successful likeness, and it is supposed to be still extant somewhere in New York. Among the portraits painted at this time were those of the Lopez family and other wealthy Hebrews who had settled in Newport. Commissions also came from Philadelphia where his uncle Captain Joseph Anthony was the head of "Anthony & Co." prominent merchants. Dr. Waterhouse says the

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uncle was proud of his ingenious nephew and employed him to paint a portrait of himself, and of his wife and children. A miniature of Joseph Anthony Jr., son of Stuart's uncle Captain Joseph Anthony is attributed by the family to the young artist; another miniature attributed to him is that of Lady Liston, wife of Sir Robert Liston. Other commissions came to him, and for one so young, and taking into consideration the unsettled state of the period, he was unusually successful.

But when so engaged he did not forget or neglect to study drawing from life, of which he realized the great importance, so he and his friend Waterhouse clubbed together and hired a "strong-muscled blacksmith" as a model, paying him half a dollar an evening. This was all very pleasant and very profitable, but the disturbed and exciting times began to make it more difficult to obtain sitters. War seemed inevitable, and the chances were that if there was to be an open rupture between England and America there would be no possibility of visiting Europe for a long time.

At this period Gilbert Stuart was in his twentieth year and apparently had inherited from his father sentiments of a Tory nature, so that instead of going forth to battle for his native land as many youths of his own age and those even younger did, he embarked for England the day before the action at Bunker Hill. He sailed June 16th, 1775, on the last ship that escaped detention in Boston harbor, arriving in London in September.

CHAPTER II

ARRIVES IN LONDON.—BECOMES CHURCH ORGANIST.—CALLS ON BENJAMIN WEST.—LIVES WITH WEST.—PAINTS SKATING PORTRAIT OF MR. GRANT.—STUDENT DAYS WITH TRUMBULL.—FRIENDSHIP WITH DANCE.

ONCE in the great city Stuart looked about him for cheap lodgings, easily obtainable at that time, and then occupied himself in finding employment. But sitters were not easily to be had, especially by one so little known, and if by chance an order was obtained, it was at so low a figure as to scarcely meet his daily wants.

He was now in an atmosphere more suited to the advancement of his art, and his great desire seemed to be to obtain advice and instruction under Benjamin West, at this time dean of American painters established in London. For some unknown reason this primary object of Stuart's seemed to have weakened temporarily, and he remained in the great metropolis nearly two years before knocking at the Newman Street door of the kindly old Pennsylvanian.

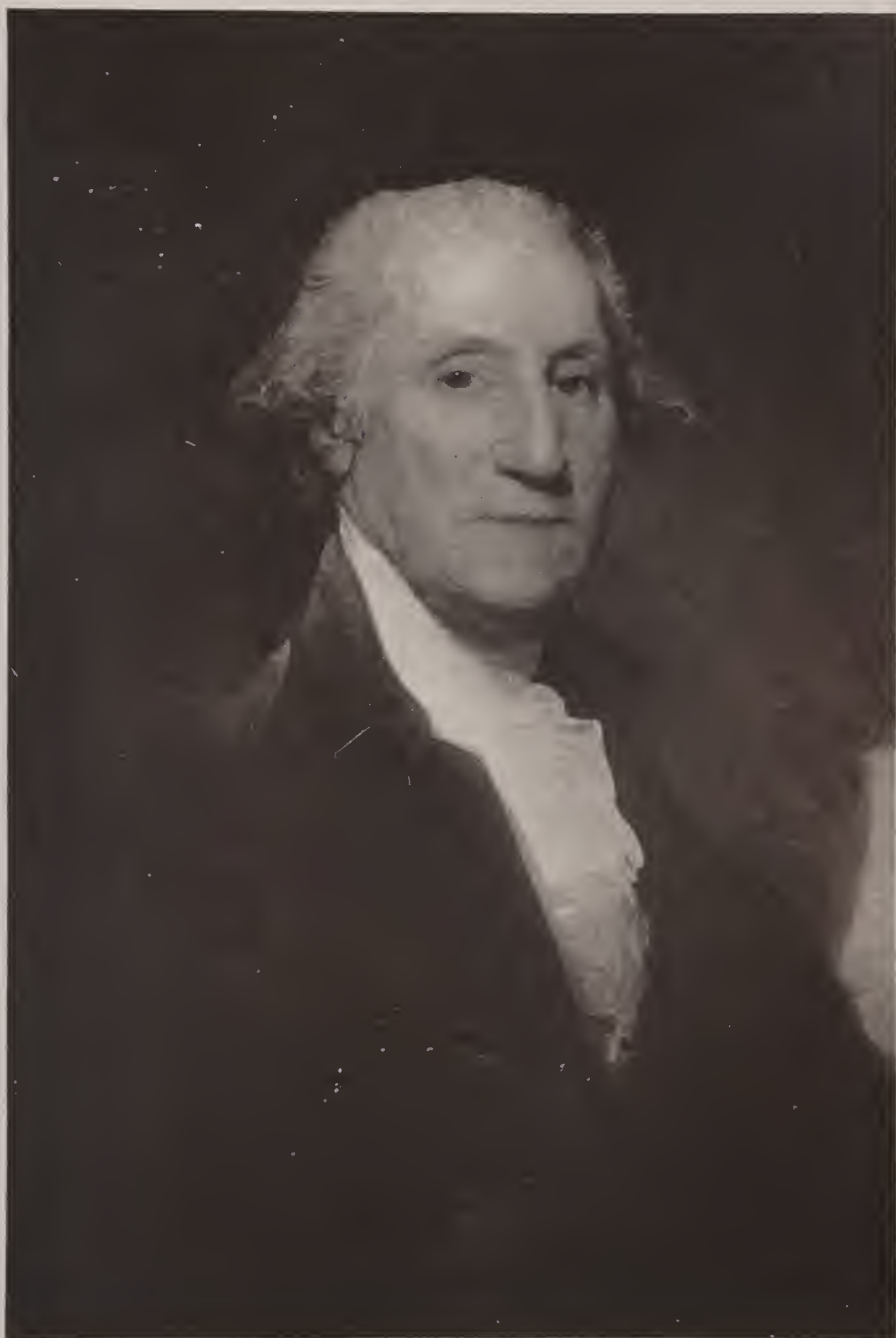
These months were occupied partly with a sister art. His love of music, in which he was most proficient, vied with his love of painting, and he played well upon several instru-

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ments, his favorites being the organ and the flute. A story has come down to us that his last night before sailing for Europe was spent in playing the flute under the window of one of Newport's fair belles. He had also achieved some success as a composer.

This knowledge of music now stood him in good stead, when as an unknown youth, in an unknown land, hungry and penniless, he walked one day down a London street known as Foster's Lane, and passed the open door of a church through which came the strains of a feebly-played organ. Pausing a moment to listen, he followed up the sound and ventured inside the church as there was no one to object. He found at once a most interesting situation, for a number of candidates for the post of organist were playing in turn before the vestry. Stuart asked to be allowed to become a competitor which was granted, and his playing was so infinitely superior to that of the others, that it resulted in his election as organist, with a salary of thirty pounds a year, he having given satisfactory reference as to his fitness and standing. His reference was William Grant, a Scotch gentleman to whom he had brought letters from America, but whose acquaintance he did not make until later.

Having some kind of livelihood assured him in his position of organist, Stuart began that desultory dallying with art which later on occasionally left him without a crust for his daily bread.



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While his work itself was always serious, his temperament never was, and he seems sometimes to have played cruel jokes upon himself as carelessly as he did upon others. For two years his career was almost lost to art, and only once in a while did he gather himself together and work at his painting. He had, however, to a marked degree, that odd resource of genius which enabled him to work best and catch up with lost time, when under the spur of necessity. In later days, with sitters besieging his doors, he would turn them away one by one, until the larder was empty and there was not a penny left in the purse, and then he would produce one of his masterpieces.

It was about this time when contending with adverse fortune that Stuart visited at Scion House (one of the country seats of the Duke of Northumberland) where he painted the Duke and two of his children. He inquired of his patron whether he had any particular fancy about the composition of the picture, and after some little conversation he said: "I think my girl has found out that she is very pretty, and my boy has discovered it, and like a true boy is fond of teasing her about it." Stuart took the hint and painted the picture of the girl looking at herself in the water, and the boy behind her throwing a stone in to spoil the mirror. He always loved the memory of the Duke, who showed a great interest in the struggling young artist. This Duke was the Lord Percy who was in Newport, Rhode Island, during the Revolution.

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Such was the character, in outline, of the man who went to London to study under West, and after reaching the metropolis let two years slip by him without seeking his chosen master. Finally it was imperative that he should take some decided steps, and summoning up his courage he called upon the great painter without an introduction.

“West was dining with some friends when a servant told him that some one wished to see him. He made answer ‘I am engaged;’ but added after a pause, ‘Who is he?’ ‘I don’t know, sir; he says he is from America.’ Thereupon one of the guests, Mr. Wharton, said ‘I will go and see who it is.’ Wharton was from Philadelphia and was intimate with West’s family. He went out and found a handsome youth, dressed in a fashionable green coat. He talked with him for some time and finding he was a nephew of Joseph Anthony, one of the most prominent merchants in Philadelphia, and who happened to be a friend of Mr. Wharton, he at once told Mr. West that he was well connected.

“Hearing this, Benjamin West came out and received his visitor cordially. Stuart

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told him of his long desire to see him, and his wish to make further progress in his calling, to all of which West listened with kindness and attention. At parting he requested Stuart to bring him something that he had painted, which he did gladly, and in a few days he commenced his studies with West, and shortly after in the summer of 1777 was domiciled in the artist's home."

At that time he was two and twenty years of age, a pale-looking but handsome man of a rather sad expression and with dark brown hair, which curled slightly about his neck. It was often said he looked like Charles I.

When Mr. West was painting for George III a picture of Charles arrayed in the robes of the Garter, to be placed in Windsor Castle, he sent for Stuart to put the robes on him as a model. He was so struck with the resemblance that he called his students and others to see the "extraordinary likeness". Stuart was five feet, ten inches tall, with a powerful frame and graceful manner, and was exceedingly well-bred, but with an expression so searching that it amounted to severity—a quality which became more marked as he advanced in life. On one occasion a lady who was sitting to him said, "Oh, he has such a searching look that

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I am frightened to death ; he looks as if he knew everything I had ever done in my life."

Just what Stuart learned from West it is difficult to imagine, unless it was how not to paint; for without desiring or meaning to join the hue and cry of today against the art of West, but on the contrary protesting against the clamor which fails to consider the conditions that existed at the time in which he painted, and therefore fails to mete out to him the justice which is his due, there is surely nothing in the work of the one to suggest anything in the work of the other.

The intimacy between Gilbert Stuart and Benjamin Waterhouse, begun in America, continued in England where they were engaged in studying their professions. They had studied and drawn together from life at home, and they were equally devoted in their study abroad. It appears that Stuart painted more than one portrait of Waterhouse. "I was often to him," says the Doctor, "what Rembrandt's mother was to that wonderful Dutchman, an object at hand on which to exercise a ready pencil. I once prevailed upon him to try his skill on a canvas of three-quarter size, representing me with both hands clasping my right knee, thrown over my left one, and looking steadfastly at a human skull placed upon a polished mahogany table." As this is all we hear of this picture it was probably left unfinished or destroyed. Stuart was a poor correspondent and it is doubtful

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whether he ever wrote a line to his father, mother or sister after he went to England. He seemed strongly attached to his family, yet he was too indolent or too self-centered to write. He was in this respect a strange character.

For five long and doubtless weary years Stuart plodded on under the guidance of his gentle old master West, until, tired of doing some of the most important parts of West's royal commissions for which his remuneration was probably not much more than his keep and tuition, and without even the chance of glory, he broke away and opened a studio for himself in New Burlington Street.

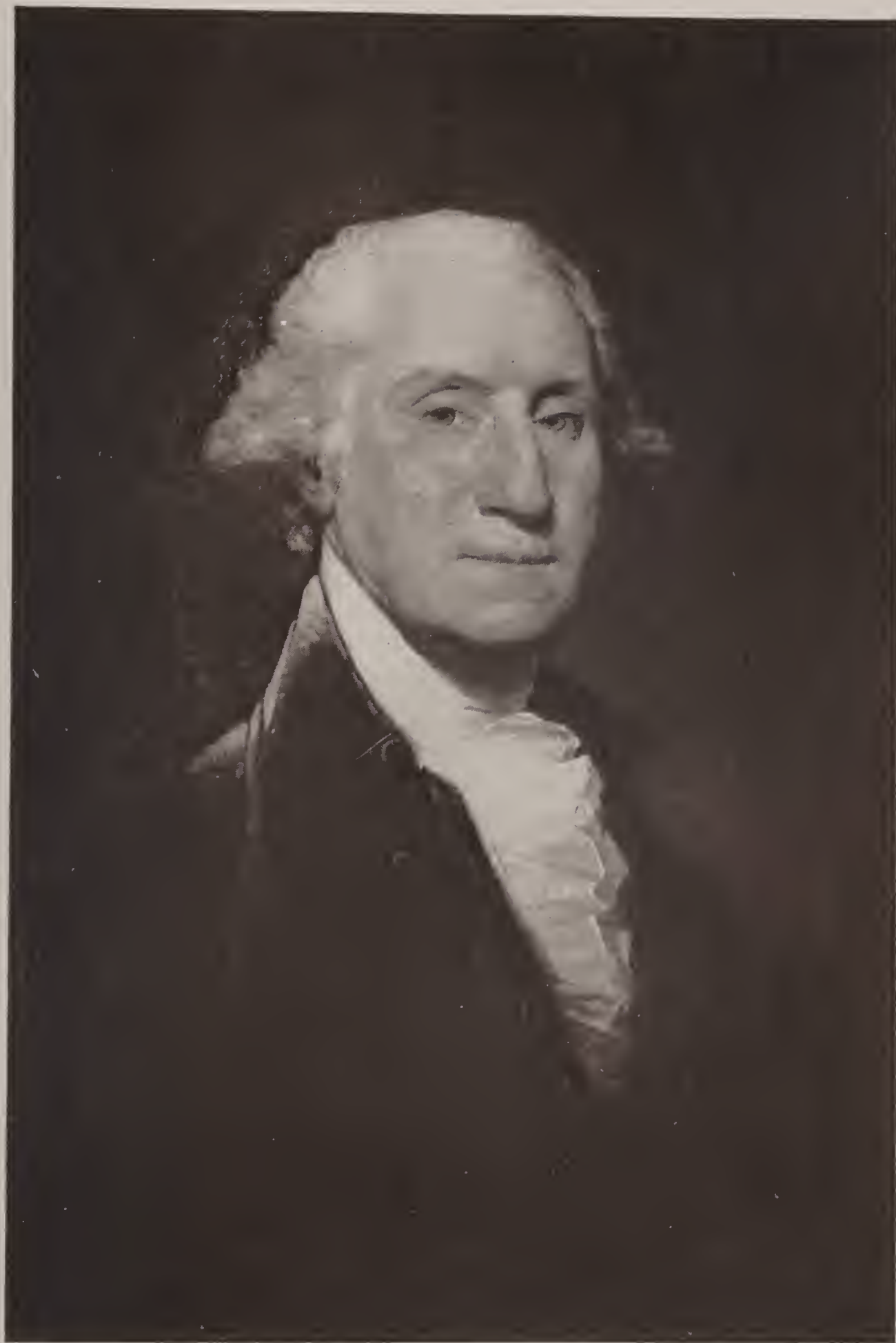
Benjamin West with his characteristic generosity said to him after he had painted a full-length portrait of himself, "You have done well, Stuart, very well; now all you have to do is to go home and do better," which advice the young artist followed to the letter, and soon outstripped his teacher. If Stuart did gain little in art from West, he gained much valuable benefit by familiar intercourse with persons of the first distinction, who were frequenters of the studio of the King's painter. This was of great advantage to Stuart when he set up his own easel, and many of these men became his sitters.

In 1782 he painted a full-length portrait of William Grant, Esq., of Congalton, skating in St. James Park, London.

Mr. Grant was the Scotch gentleman to whom Stuart

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was given letters from America and who had stood as reference for the artist on his appointment as church organist early in his London life. His request was for a full-length portrait. Stuart said he felt great diffidence in undertaking a whole-length, but that there must always be a beginning, and so a day was accordingly appointed for the sitting. On entering the artist's studio, Mr. Grant regretted the appointment on account of the excessive coldness of the weather, and observed to Stuart that the day was better suited for skating than for sitting for one's portrait. Stuart agreed to the skating, and said that early practice had made him very expert, and so together they went out to try their skill on the ice. Stuart's celerity attracted crowds on the Serpentine River, the scene of their sport. His companion, although a well-made and graceful man, was not as active as himself, and there being a crack in the ice which made it dangerous to continue their amusement, Stuart told Mr. Grant to hold the skirt of his coat, and follow him off the river. They returned to Stuart's rooms, where it occurred to him to paint Mr. Grant's portrait in the act of skating, with the appendage of a winter scene in the background; Mr. Grant consented and the picture was immediately begun. In this picture Stuart has rendered with such latent force the graceful undulating motion of the skater, and with such skill and ability, that it put him at once in the front rank of the great portrait-painters of his day.



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The remarkable merit of this picture, and the wilful unreasonableness of painters in not signing their works, were curiously shown at a later day at the exhibition of "Pictures by Old Masters" held at Burlington House in January, 1878. In the printed catalogue of the collection this picture was attributed to Gainsborough, and attracted and received marked attention. A writer in the "Saturday Review," speaking of the exhibition, remarks: "Turning to the English School, we may observe a most striking portrait in number 128 in Gallery III. This is set down as 'Portrait of W. Grant, Esq. of Congalton, skating in St. James Park.' Thomas Gainsborough R. A. (?) "

The query is certainly pertinent, for while it is difficult to believe that we do not recognize Gainsborough's hand in the graceful and silvery look in the landscape in the background, it is not easy to reconcile the flesh tones of the portrait itself with any preconceived notion of Gainsborough's workmanship. The face has a peculiar firmness and decision in drawing which reminds one rather of Raeburn than Gainsborough, though we do not mean by this to suggest in any way that Gainsborough wanted decision in either painting or drawing when he chose to exercise it. The discussion as to the authorship of this picture waxed warm, the champions of Raeburn, of Romney, and of Shee contending for the prizes, and their contention was only set at rest by a grandson of the subject coming forward with

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a card saying that the picture was by "the great portrait painter of America, Gilbert Stuart." And to Stuart it did justly belong.

Soon after this picture was painted (1782) it was exhibited at Somerset House and attracted so much notice that Stuart said he was afraid to go to the Academy to meet the looks and answer the inquiries of the multitude. Mr. Grant went one day to the exhibition dressed as his portrait represented him. The original was immediately recognized, when the crowd followed him closely, exclaiming, "That is he, there is the gentleman."

Stuart was then attending the discourses of Sir Joshua Reynolds, studying anatomy with the celebrated Dr. Cruikshank, drawing during the evenings in the life school, and painting with West, who was so fully employed that he could not complete the work he had undertaken as fast as it was required. It was at this time that Stuart took some especially fine colors to Sir Joshua Reynolds as a present from Benjamin West. What followed is thus related by Miss Jane Stuart.

"Reynolds took him into his painting-room to show him his picture of Mrs. Siddons as the Tragic Muse. Sir Joshua seeing him so delighted, invited him to come and see it when it was finished, which my father was only too happy to do. Some time later, on going to Reynolds' room he found him full of anxiety, and busily giving the finishing touches

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to the picture. His hair (or rather his wig) was very much disheveled, his stockings rather loose, and his general appearance disordered. The instant my father looked at the painting he caught his breath with a feeling of disappointment. Sir Joshua perceived this and asked him if he did not think he had improved it. Stuart answered 'It could not have been improved,' and asked 'Why did you not take another canvas?' Sir Joshua replied 'That is true.' My father realized what a very great liberty he had taken, and was exceedingly abashed, but the good-natured Sir Joshua bore the criticism very amiably, possibly thinking that the opinion of so young a man was not of any moment."

Stuart told many amusing stories of his life under the hospitable roof of Benjamin West's house on Newman Street. On one occasion he said his master had made him promise to finish a picture early the next morning. Stuart finished the work bright and early the following day, "That done, Rafe (West's son) and I began to fence, I, with my maule stick, and he with his father's. I had just driven Rafe up to the wall, with his back to one of his father's best pictures, when the old gentleman, as neat as a lad of wax, with his hair powdered, and with his white silk stockings and yellow morocco slippers on, popped into the room, looking as if he had just stepped out of a band-box. We had made so much noise that we did not hear him come down the gallery or open the door. 'There, you dog!' says I to

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Rafe, 'there, I have you! and nothing but your background *relieves* you!' The old gentleman could not help smiling at my technical joke, but soon looked very stern: 'Mr. Stuart,' said he, 'is this the way you use me?' 'Why, what's the matter, sir, I have neither hurt the boy nor the background!' He replied, 'Sir, when you knew I had promised to finish the picture today, how can you answer that to me or to yourself?' 'Sir,' said I, 'do not condemn me without examining the easel. I have finished the picture; please to look at it.' He did so and complimented me highly."

Stuart and Trumbull were both pupils of West at the same time; Stuart was the senior and having made greater progress than his friend, thought it incumbent on him to assist his fellow-pupil in his studies. This he did to their mutual advantage. Trumbull had the use of but one eye, and, singularly enough, Stuart found it out in this way. The story was told by Thomas Sully who had it from Stuart, who having been puzzled by one of Trumbull's drawings, said to him: "Why, it looks as if it had been drawn by a man with one eye"; to which Trumbull, who appeared much hurt replied: "I take it very unkindly, sir, that you should make the remark." Stuart, not understanding him, asked him what he meant, "I presume, sir," answered Trumbull, "that you know I have the sight of but one eye, and any allusion to it in this manner is unkind." "Now," said Stuart to Sully, "I never suspected it, and only the oddness of the drawing suggested it."

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Stuart described the course of study recommended by Benjamin West, and mentioned an occasional exercise that he required of his pupils for giving them facility and accuracy of execution, which was the faithful representation of some object or other, casually presented to the eye, such as a drapery thrown carelessly over a chair. Stuart's successful performance of one of these tasks attracted the notice and approbation of an eminent artist, which he said was very flattering to him. Stuart had at this time a room for painting appropriated to himself, under his master's roof. One day a gentleman entered, and having looked around the room, seated himself behind the young artist who was at work at his easel. Stuart felt somewhat embarrassed, but Mr. West soon after coming in, introduced the stranger as Mr. Nathaniel Dance. Mr. West left the room, but Mr. Dance remained and entered into conversation with Stuart, who ventured to ask his opinion of his work, which was a portrait. "Young man, you have done everything that need be done ; your work is very correct." The young painter was of course delighted with the approbation of the veteran, especially as he knew the reputation of Mr. Dance for skill, correctness of eye, and blunt candor. Mr. Dance was one of those persons who petitioned the King in 1768 to found the Royal Academy, and he was thought worthy to be the third on the list ; his name appearing after that of Zuccarilli, and before that of Richard Wilson.

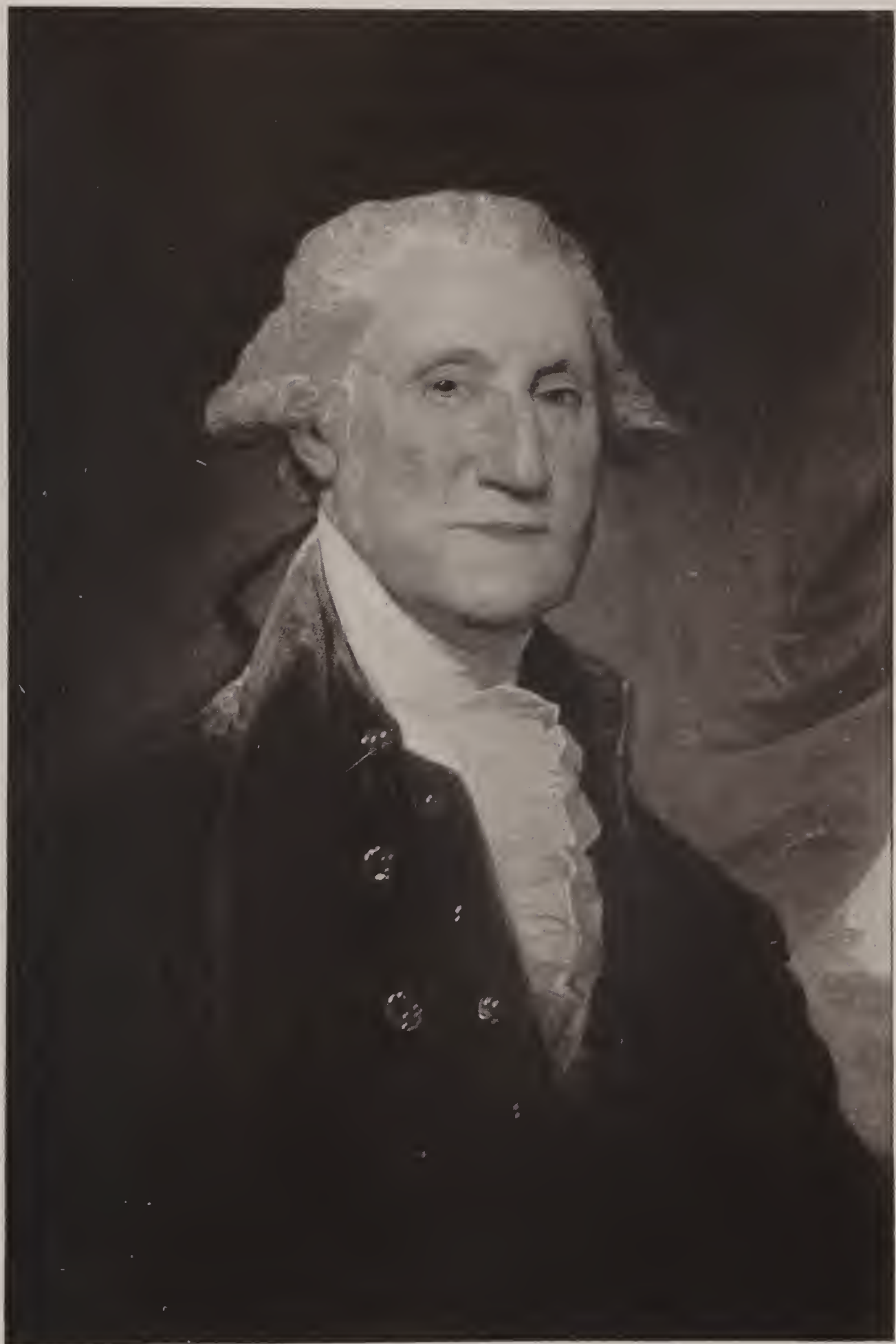
CHAPTER III

STUART ESTABLISHED AS A PORTRAIT PAINTER IN LONDON.—

PROMINENT SITTERS.—IMPORTANT PORTRAITS.—HIS EXTRAVAGANT LIFE IN LONDON.—MARRIES MISS CHARLOTTE COATES.

STUART was now well-established as a portrait painter, and was fully launched upon the sea of prosperity. Dunlap in his book fixes the date from the following letter written by Mrs. Hopner dated "June 3rd, 1788. To-day the exhibition closes. If Hopner should be as successful next year as he has been this, he will have established a reputation. Stuart has taken a house, I am told, of £150 a year rent in Berner's street, and is going to set up as a great man." In this, Dunlap has made one of his many errors, for as early as 1785, Stuart was living in a house he had rented in New Burlington street, and that year he exhibited three portraits at the Royal Academy.

The fact that Benjamin West and Sir Joshua Reynolds sat to Stuart, helped to bring him into more general notice. Having now gained a position in the front rank of English portrait-painters, he demanded and received a price for his pictures, only exceeded by the sums paid to Sir Joshua Rey-



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nolds and Gainsborough. In this connection Stuart related the following to Thomas Sully :

“Lord Sir Vincent, the Duke of Northumberland, and Colonel Barre came unexpectedly one morning into my room, locked the door, and then made known the object of their visit. They understood that I was under pecuniary embarrassment and offered me assistance, which I declined. They then said they would sit for their portraits. Of course I was ready to serve them. They then advised that I make it a rule that half the price must always be paid at the first sitting. They insisted on setting the example, and I followed the practice ever after this delicate mode of showing their friendship.”

For a time Gilbert Stuart lived in splendor, like a lord and in reckless extravagance. Money rolled in upon him, and he spent it lavishly, without a thought for the morrow, nor cared he what became of his earnings. His rooms were thronged with sitters waiting their turn, who thought it a privilege to sit to him, and who were ready to pay anything that he thought proper to charge them.

To himself alone, and not to any want of patronage or lack of opportunity is due his failure to provide against old age, a rainy day and that pecuniary embarrassment that dogged his footsteps as an old man. He was always of great interest to his sitters, and provided the best of entertainment for them.

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Dr. Waterhouse said of his colloquial powers: "In conversation and confabulation he was inferior to no man among us. He made it a point to keep those talking who were sitting to him for their portraits, each in his own way, making them feel free and at ease. This called for all his resources of judgment. To military men he spoke of battles by land and sea; with statesmen, on Hume's and Gibbon's histories; with lawyers on jurisprudence, or remarkable criminal trials; with merchants in their way; with the man of leisure in his way; and with the ladies in all ways. When putting the rich farmer on his canvas, he would go along with him from seed time to harvest; he would descant on the nice points of a horse, an ox, a cow, sheep, or pig, and surprise him with his just remarks on the process of making cheese and butter, or astonish him with his profound knowledge of manures, or the food of plants. As to national and individual character, few men could say more to the purpose as far as history and acute personal observation would carry him. He had wit at will—always ample, sometimes redundant."

Miss Jane Stuart is authority for the statement that when President Washington was sitting for his portrait in the summer studio of the artist in Germantown near Philadelphia, Stuart gained his entire self-possession, and was able by his conversation, particularly as to horses, to arouse the interest of Washington, and thus secure the expression he desired.

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Of Stuart's life in London about this time Herbert, in his "Irish Varieties" says, "he had taken a splendid house and lived expensively. Among other servants he had a French cook. He began giving dinners and invited forty-two persons to dine with him. These were men of talent in some professional line — painters, poets, musicians, droll fellows, actors, authors, etc. After dinner he said to his friends "I can't have you all every day in the week, and I have contrived it so that the party shall vary without further trouble. I have put up seven cloak-pins in my hall, so that the first seven to come in may hang up their cloaks and hats: the eighth man seeing them full, will go away and probably attend earlier the next day. Then it would not be likely that any of the party of one day would come on the next, or until the time for the forty-two was expended; and Sunday would not be excepted. This compact was understood without trouble of naming or inviting. I had a different company every day and no jealousies of a preference given to anyone."

"I tasked myself to six sitters a day," said Stuart. "These done, I flung down my palette and pencils, took my hat and ran about and around the park for an hour, then home, got ready for dinner, approached my drawing room with the certainty of meeting as clever men as could be found in society; and what added to this comfort, I knew not what, or who they might be until I saw them, and this

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produced a variety every day without any trouble. Oh, it was a delightful solace after such labor! I assure you, my friend, it was the greatest of all human luxuries."

"It must have been expensive?"

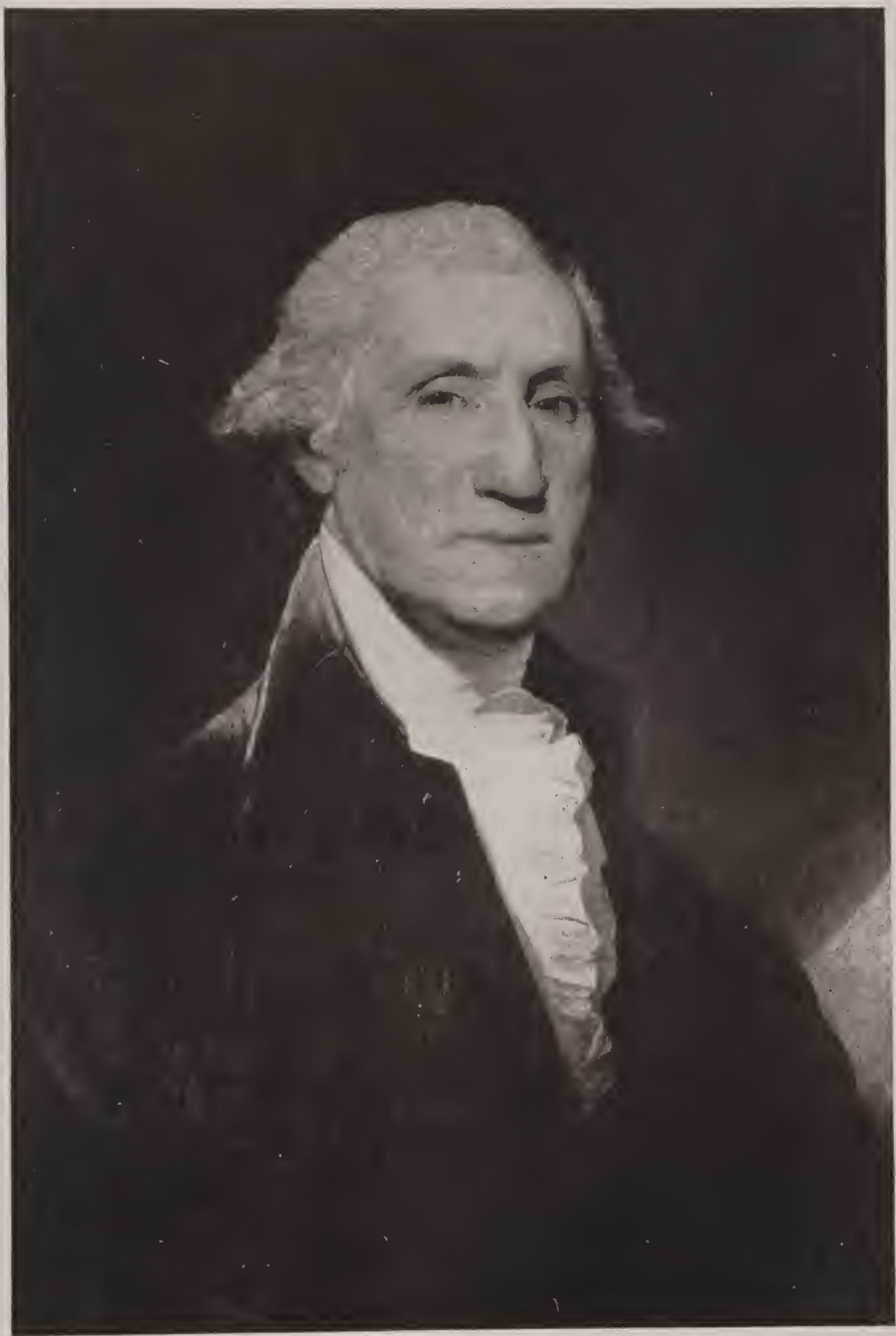
"It was more than I calculated on, but it enabled me to support my labor on six sitters a day."

"How did Mr. West approve of it?"

"He shook his head and observed that it would eat itself out. It did so; for in about six months the party was broken up, some going into the country, others out of the country—John Kemble, Irish Johnstone, and others. It died a natural death greatly to our regret."

Stuart was on the very best of footing with his brethren of the brush, and with Gainsborough, his senior by more than a quarter of a century, he painted a whole-length portrait of Henry, Earl of Carmarron, in his robes, which has been engraved in mezzotinto by William Ward, the celebrated English engraver, with the names of both painters inscribed upon the plate. This alone shows the high estimation in which Stuart was held by his contemporaries, and it would be most interesting to know which parts were the work of Stuart, and which were done by his famous collaborator.

About this period Boydell was in the midst of the publication of his great work, "The Shakespeare Gallery," to which the first artists of the day contributed, and Stuart



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was commissioned by the Alderman to paint for the gallery, portraits of the leading painters and engravers who were engaged upon the work. Thus for Boydell he painted the superb half-length portrait of his master West, and of the engravers Wollett and Hall, now in the National Portrait Gallery, St. Martins Place, London. He painted also for Boydell his own (Stuart's) portrait, as well as portraits of Reynolds, Copley, Gainsborough, Ozias Humphrey, Earlom, Facius, Heath, William Sharp and of Boydell himself, and several others.

Gilbert Stuart was an intimate friend of the actor, John Philip Kemble, and painted his portrait several times ; one picture is in the National Portrait Gallery, and another he painted in costume as Richard III, which has been beautifully engraved by George Keating in mezzotinto with much of the spirit and force of the original painting. The picture did belong to Sir Henry Halford, but the engraved plate is inscribed to the effect that the original painting was in the possession of John Pybus, Esq. It also gives the painter as "Gabriel" Stuart, and when it came to the eye of the artist, he laughed and said, "you see they will make an angel of me."

Other prominent sitters to Stuart in London were Hugh, Duke of Northumberland, the Lord Percy of the Battle of Bunker Hill ; Admiral Sir John Jarvis, afterwards Earl St. Vincent ; Isaac Barre, Dr. Frothingham and the Dukes of Manchester and of Leinster.

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From these names alone it can be seen that Stuart was in touch with persons of the highest consideration, and that they were not only his patrons, but his friends. He kept open house, dispensing a princely hospitality, and was much sought after, being the delight of every gathering in which he made his appearance. He was then remarkable for the extreme elegance of his dress. His musical parties were composed of the best musicians in London, and at these concerts he took a prominent part, as he himself played well on several instruments. His extravagant manner of living, combined with his lack of knowledge of business matters, was his undoing; he seldom took a receipt and kept few accounts. Such prodigality in a young artist shows what Stuart's temperament was, and it is not surprising that he later on became very much embarrassed in his circumstances.

Stuart had not been long established in his London house when he married Miss Charlotte Coates, daughter of Dr. Coates of Berkshire, England.

Miss Jane Stuart says of this union: "Miss Coates' brother and Stuart had met at the anatomical lectures of Dr. Cruikshank. They soon became intimate friends, and although the Doctor was very much attached to him and admired his genius, he was perfectly aware of his reckless habits, and with the rest of her family opposed the match violently, but at length consented, and they were married on May 10th, 1786, by the Rev. Mr. Springate. She was ex-

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tremely pretty, but her greatest charm in the eyes of Stuart was her singing. Her voice was a superb contralto, and when speaking, she was remarkably attractive. Fuseli was delighted with her singing, and often made her repeat her songs. The remembrance of this was a delight to her in after years, for he was distinguished for his fastidious and cultivated taste."

The friendship between Stuart and Sir Nathaniel Dance, which began before the painter entered upon an independent career, continued during the time they were together in London. Dance was a son of George Dance, the architect, who designed the Mansion House. Nathaniel Dance distinguished himself as a historical painter; he married Mrs. Dammer a wealthy widow, and thereupon renounced his profession and was elected a member of Parliament. In speaking of Mr. Dance's interest in him Stuart told Mr. Fisher that a short time after taking rooms in London, subsequent to leaving Mr. West, Mr. Dance called upon him and communicated his intention of retiring into the country, at the same time inviting him to come to his house and take such articles in the way of his profession as would be serviceable to him; that as he was just commencing, he would find ready to his hand many things he would have occasion for. Stuart happened to call in the absence of his friend and merely took a palette and a few pencils. Mr. Dance a day or two before the sale of his furniture, inquired of his servant

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if Mr. Stuart had been there, and on being informed that he had, and of the moderation he had shown in availing himself of the offer made, immediately sent him a mass of material for his painting-room, not only in the highest degree useful, but far more costly than the young painter's finances could have permitted him to purchase at that time. The palette, Mr. Dance afterwards informed him, was the one formerly owned and used by Thomas Hudson, the master of Sir Joshua Reynolds.

Mr. Fraser also said that when Stuart spoke of his palette he made the exhibition of it doubly interesting by a short dissertation on the use of it, describing the colors employed by him for portrait painting, with the several gradations. "This was done at my request, and with a readiness and freedom characteristic of great liberality and kindness."

Another anecdote related by Fraser was as follows: "Dr. Johnson called one morning on Mr. West, to converse with him on American affairs. After some time, Mr. West said he had a young American living with him, from whom he might derive some information, and introduced Stuart. The conversation continued (Stuart being invited to take part in it) and the Doctor observed to Mr. West that the young man spoke very good English, and turning to Stuart rudely asked him where he had learned it. Stuart very promptly replied: 'Sir, I can better tell you where I did not learn it—it was not from your dictionary!' Johnson seemed aware of his own abruptness, and was not offended."

CHAPTER IV

VISITS IRELAND.—LIFE IN DUBLIN.—PAINTS MANY IRISH PORTRAITS.—FINANCIAL DIFFICULTIES.—SAILS FOR AMERICA.—MEETS WITH ROBERTSON.

TWO years after his marriage in 1788, Gilbert Stuart was induced to go to Ireland. It has been said that he went to escape from imprisonment for debt, an ignominy he had more than once suffered during his residence in London.

He had been advised to take this step by the Duke of Rutland, then Lord Lieutenant of Ireland, who had been very pressing in urging Stuart to set up his easel across the channel. He finally yielded to his wishes and went to Dublin, but on his arrival it happened that the funeral cortege of the Duke was then passing through the city.

The disappointment that he felt of course was great, but the visit was not an unprofitable one. "The moment it was known that he had arrived," writes Miss Stuart, "he was called upon by friends and the public, and was soon fully employed by the nobility."

At the time that Stuart visited Dublin there was considerable interest manifested for art in that city. The Royal Academy was founded in 1768, but as early as 1731, the Dublin artists had formed a society, and ultimately put

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up a building which was first opened with a collection of pictures in 1763, and although there was a schism in 1773, the annual exhibition was kept up in Dublin till 1800.

“Stuart was delighted with the society he met in Ireland,” writes his daughter, Miss Stuart, “the elegant manners, the wit and the hospitality of the upper class of the Irish, suited his genial temperament. He was so much beloved by them that they tried to claim him as a fellow-countryman. When Washington Allston was there he heard them express their grief that Stuart should have left Ireland and say that nobody ever painted a head as their Irish Stuart could.

Stuart had taken a place not far from Dublin called “Stillorgan” where he amused himself with farming and gardening. He was very popular with the gentlemen of the surrounding neighborhood who gave him frequent dinner-parties as was the custom of the day. In fact it might be said that the genial hospitality of these sport-loving gentleman was largely responsible for his misfortunes, particularly as he felt it necessary to make acknowledgment for so much incessant and cordial attention; hence another series of extravagant dinners and entertainments that he could ill afford.

Stuart's reputation as a portrait painter in London immediately secured him a large practice here, and he had among his sitters most of the prominent personages of the time in Ireland. His portraits of the Duke of Leinster,

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Hon. John Beresford, William Brownlow, William Burton-Cunyngham, Lord Fitzgibbon, Henry Grattan, and John Foster, the Speaker, were engraved in mezzotinto by C. H. Hodges, who came to Dublin from London for the purpose. They were published by George Caven at Fleet Street, London and at his House Grafton Street, Dublin. Some of Gilbert Stuart's finest works are to be found in and about the Irish capital.

Stuart was hopelessly in debt during his entire stay in Ireland, and for a short time in 1790 was confined in a debtor's prison. He boasted of having "painted himself out of jail" in Dublin, where he got around the jailer by painting his portrait, in consideration of which honor the good man connived at his escape. Anxious to get away from his embarrassments, and with the fever to return to America strong within him, he began quite a number of portraits in Dublin, for which he was paid "half price" at the first sittings, and having thus acquired the wherewithal to get to America, he left his work unfinished without an apparent qualm, with the remark, "The artists of Dublin will get employment in finishing them".

Breaking away from his friends, and throwing over all his engagements, he sailed direct from Dublin to America, although he had pledged himself to go back to England and paint a number of portraits. Stuart had become uneasy and restless; in fact his long absence from home had made him

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discontented, and he had withal an intense desire to paint Washington's portrait, in which he saw a golden harvest waiting for him in America. So he sailed away, agreeing to paint a portrait of the ship's owner in exchange for his transportation.

Among his fellow-passengers was Walter Robertson, an Irish miniature painter, who was the son of a Dublin jeweler, and the brother of Charles Robertson who was also a miniature painter. Robertson was anxious to better his fortunes in America, and was glad to leave Dublin where he had been declared a bankrupt. For a time these two "financial unfortunates" got on well together, but at length they quarreled, their long confinement on ship-board doubtless having something to do with it; but as they neared land they became reconciled, and even learned to like each other for a time. Robertson was a remarkable colorist, a quality that in itself must have attracted Stuart; but unfortunately he lacked almost entirely the quality of originality, and seemed content to spend his days in copying the work of other artists especially that of Stuart. This he carried to such lengths as finally to annoy and alienate Stuart who withdrew his friendship from Robertson and bestowed it upon Benjamin Trott, a rival miniature painter of decided talents though by no means as good a colorist. He worked in New York and Philadelphia copying Stuart's portraits of Washington in miniature. In 1795 he sailed for India where he died.



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CHAPTER V

ARRIVES IN NEW YORK.—PAINTS PORTRAITS THERE.—MOVES TO PHILADELPHIA.—PORTRAITS OF PRESIDENT WASHINGTON.—MOVES TO WASHINGTON.—PAINTS PORTRAITS OF PROMINENT PEOPLE AT THE CAPITAL.

GILBERT STUART landed in New York in 1792 and was received most cordially by his countrymen. He had gone away a poor youth from a small New England seaport, to win his way in the world. He had achieved fame and honor in foreign lands and had come back a painter without an equal in America. At the time of his return to his native land there were only four portrait painters of note in the country. These were Charles Willson Peale, Mathew Pratt, Ralph Earle, and John Trumbull, each of them a notable artist and much more capable than is commonly admitted, probably owing to the fact that their talents had been obscured by the brilliant prowess of the new comer. Stuart, whose return marks an important epoch in the history of American art, gave to it an impetus which lasted well on into the century in which he died.

A painting-room was secured for him in Stone street, near William street, New York, and it was soon known that

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he was prepared to receive sitters. Orders poured in upon him, and had he laid by but a portion of the sum that he received, his savings would have been an ample provision for the future of his family; but he was as fond as ever of society, and loved to entertain and be entertained, and when at table with his merry companions he still delighted to tell a good story and sing a good song. With such tendencies, and with no knowledge of business, it is hardly necessary to say that liberal as were the prices paid him, and great as was his facility for throwing off work (for Stuart was an extremely rapid painter) still he had always an empty purse. But embarrassing as this was, he found a way of working himself out of any pressing difficulty; for with his brush he could in a few hours wipe out a debt, and if the wants of the day were supplied, he never seemed to think or care for the future. As he had met want before, so he could meet it again, and thus he continued to meet it till advancing years and declining health made it laborious; then, and not till then, did he see the folly of having neglected in his prime to provide for old age.

“Soon after his arrival in New York,” says his daughter, “Stuart received a letter from his brother-in-law Mr. Henry Newton, collector at Halifax, Nova Scotia, requesting him to come there and paint the picture of the Duke of Kent, who offered to send a ship-of-war for him, but unfortunately he declined, for it was his fixed determination to

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paint a portrait of Washington at any sacrifice. He always looked upon his declining this offer as the most signal mistake of his life."

Tuckerman says of this period of the artist's life: "Gilbert Stuart's most cherished anticipation, when he left England for America, was the execution of a portrait of Washington—possessing, as he did, the greatest personal admiration for his character. His own nature was more remarkable for strength than refinement; he was eminently fitted to appreciate practical talents and moral energy; the brave truths of Nature, rather than her more delicate effects, were grasped and reproduced by his skill; he might not have done justice to the ideal contour of Shelley, or the gentle features of Mary of Scotland, but could perfectly have reflected the dormant thunder of Mirabeau's countenance and the argumentative abstraction that knit the brows of Samuel Johnson. He was a votary of truth in her boldest manifestations, and a delineator of character in its normal and sustained elements. The robust, the venerable, the morally picturesque, the mentally characteristic, he seized by intuition; those lines of physiognomy which channeled by will, the map of inward life, which years of consistent thought and action trace upon the countenance; the hue that to an observant eye indicates almost the daily vocation; the air suggestive of authority or obedience, firmness or vacillation; the glance of the eye, which is the measure of natural intelli-

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gence and the temper of the soul; the expression of the mouth, that infallibly betrays the disposition; the tint of the hair and mould of features, not only attesting the period of life, but revealing what that life has been, whether toilsome, or inert, self-indulgent or adventurous, careworn or pleasurable—these and such as these records of humanity, Stuart transferred, in vivid colors and most trustworthy outlines, to the canvas.

“Instinctive, therefore, was his zeal to delineate Washington; a man who, of all the sons of fame, most clearly and emphatically wrote his character in deeds upon the world’s heart; whose traits required no imagination to give them effect, and no metaphysical insight to unravel their perplexity, but were brought out by the exigencies of the time in distinct relief, as bold, fresh and true as the verdure of spring and the lights of the firmament, equally recognized by the humblest peasant, and the most gifted philosopher.”

While Congress was in session at Philadelphia in 1794, Stuart went thither with a letter of introduction to Washington from the Hon. John Jay. Soon after his arrival in the city he called upon the President and left his card with the letter. After returning from a visit he had made to the country, he found a note from Washington’s secretary Mr. Dandridge, inviting him to pass that evening with the President. On his arrival at the house, he was ushered into a room which he supposed was an antechamber, but to his sur-

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prise he found himself in the immediate presence of the great man. Although accustomed to the first society of Europe, and endowed with great self-possession, he afterwards declared that for a moment he lost his usual self-control, with him an experience quite unprecedented. But the President came forward and addressed him by name,—someone present having told him, I suppose, that it was Mr. Stuart. The latter soon recovered himself and entered into conversation, an art in which he was well versed. The President then introduced him to the company.

The first portrait of Washington painted from life by Gilbert Stuart, is a bust showing the right side of the face. The pictures of this type are to my mind without doubt the finest portraits of Washington that Stuart ever painted, although the least known. Stuart's later pictures known as the "Lansdowne" (full-length) and the "Athenaeum" are the popular portraits of Washington, particularly the latter which has become so well known the world over, that it has been said that if Washington returned to earth and did not resemble it, he would be looked upon as an imposter. The popularity of the last named portrait has largely been brought about by its having hung for ninety years in a public gallery, easily available for reproduction, while the early paintings have been in comparative seclusion, until the Gibbs-Channing picture was purchased from Mr. Avery by the Metropolitan Museum of New York. If these had been

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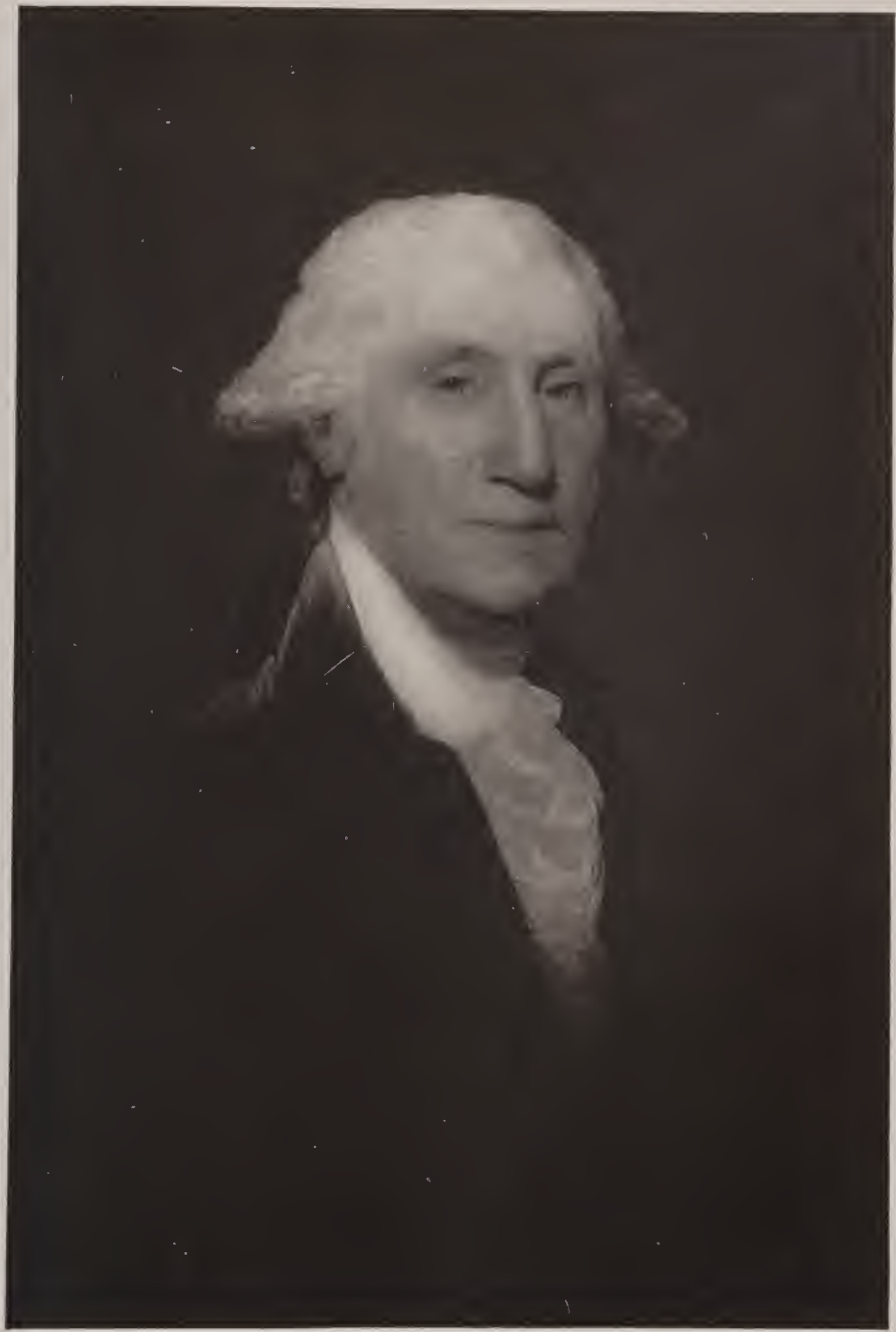
more accessible to the public the later paintings could never have usurped the rightful place that the first paintings of Washington were entitled to.

What makes these early portraits particularly interesting is that they are entirely distinct in type from the commonly known "Stuart-Washington's." They are not exactly what might be called replicas; Stuart painted some fourteen copies (see the following list of these portraits), but they all exhibit some little variations.

History has taught us to honor George Washington as a man, as well as a statesman, and it is gratifying to be able to visualize him as such in these early portraits of our great President.

A very interesting comparison can be made between the original bust by Houdon;—the life-mask that belonged for many years to the sculptor, W. W. Story, and which recently came into the possession of the late J. P. Morgan of New York;—and Gilbert Stuart's first portraits of Washington, when the harmony of all three will be readily seen to be very convincing as to their truthfulness.

We are fortunate in being able to fix on almost the exact day of Stuart's arrival in Philadelphia. According to a letter of Mrs. Jay, dated November 15th, 1794, addressed to her husband Hon. John Jay then in London, she says, "In ten days he (Stuart) is to go to Philadelphia to take a likeness of the President."



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In Philadelphia Stuart resided in a house on the southeast corner of Fifth and Chestnut streets, where the present Drexel building stands. Here it was that he painted his first portrait of Washington, and it was only when he was over-run with work, and his time was too much taken up with callers, that he moved to Germantown, where the ruins of the building in which he painted can still be seen. Stuart's house on Chestnut street was daily the resort of many prominent and fashionable persons.

Philadelphia at that time was unusually attractive. It was here that Congress met and the society of the place included representatives of the best people from all parts of the Union and from many foreign lands, and it was here also that Mrs. Washington gave those delightful entertainments which have been so well described in "The Republican Court in the Days of Washington," by Rufus W. Griswold.

Stuart knew almost every one, and it was his good fortune to have for his sitters the lovely women who gathered around Mrs. Washington, and the soldiers and statesmen who were the tried friends of the President. In these gay assemblages that were almost of nightly occurrence, he frequently took part, and in a manner always creditable to himself, whether it was a musical party, a social gathering, or a ceremonious entertainment. At such times he had always a pleasant word with those persons who were known to

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him; he played well on a number of instruments, and had a fair voice, and his wit was quick and sparkling; and if now and then his high temper came to the surface for a moment, it was more under control than in after years.

It was at this time he painted many of the beautiful portraits that have come down to us,—Mrs. Washington, Mrs. Madison, Mrs. Laurence Lewis, Mrs. William Bingham, the Marchioness D'Yrujo, and many others whose names it would be easy to recall.

G. W. P. Custis, in his "Recollections and Private Memoirs," says: "The first portrait of Washington painted by Gilbert Stuart created a great sensation in Philadelphia." It was followed by the celebrated full-length pictures painted for Mr. Bingham and the Marquis of Lansdowne. Rembrandt Peale, in his lecture on the Portraits of Washington, says: "Mr. Stuart's first portrait of Washington was painted simultaneously with mine in September, 1795. From this first one he made five copies (the list given later of the portraits showing the right side of the face records no less than fourteen, so there were evidently nine copies with which Peale was probably unacquainted), but becoming dissatisfied with it some years afterwards, sold it for \$200 to Winstanley, the landscape painter. Of this I was informed by Dr. Thornton, in Washington, soon after its occurrence, so that it was not literally rubbed out, as was supposed." A more detailed description of the painting of the Washington portraits is recorded later.

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In the spring of 1795 Stuart was elected a member of the American Academy. He acknowledged the compliment in the following note:

“Philadelphia, May 9th, 1795.

To the Gentlemen of the American Academy.

‘Gentlemen: This morning I received your letter, announcing my election to your Society. It is particularly flattering to me to be thought worthy of choice in any society among my countrymen, but more especially when that society is formed of artists.

Permit me, Gentlemen, to thank you, and assure you that my best endeavors shall not be wanting to promote the interest and honor of that Society.

Gentlemen, believe me your closely attached friend,

G. Stuart.’”

From Philadelphia, Stuart moved to Washington, where his brush was at once much in demand. This was as early as 1803. His studio was on F, near Seventh Street. Exactly how long he remained there cannot be accurately determined, for he left but few papers, (he had the greatest dislike to writing)—and so all details of this kind must be treated in a general way. Stuart was in Georgetown while Madison was serving as Secretary of State, and at that time

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he painted a portrait of Mrs. Madison as a companion picture to the one he had painted of her husband.

Among numerous other portraits executed by Stuart were those of Colonel and Mrs. John Tayloe of the Octagon House, Washington, D. C., also of Mr. and Mrs. Richard D. Cutts, Mrs. Cutts being a sister of Mrs. Madison. In the background of the portrait of Anna Payne (Mrs. Cutts) is to be found an exaggerated outline of the artist's own features. The story runs, that while Anna Payne's portrait was being painted, that lively young woman entered into an animated discussion with the artist, as to which feature of the face is the most expressive. Mr. Stuart gave his verdict in favor of the nose, while Miss Payne contended for the superior claims of the eyes and mouth. Stuart, who greatly relished a joke, even at his own expense, presented to the sitter next morning a canvas upon which his own profile, with the nose somewhat exaggerated, occupied the place of the usual drapery in the background, inquiring with a triumphant smile, whether he had not proved to her satisfaction that the nose was the most expressive feature of the face. Although the laugh was against her, Miss Payne was so much pleased to have secured a profile of her old friend, that she insisted that the very odd background should remain a part of the portrait.

When Gilbert Stuart came to Washington, D. C. to paint the portrait of President Jefferson he brought one of the replicas of his famous Washington "Athenaeum" por-

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traits with him ; this picture he sold to Colonel John Tayloe of Mount Airy, whose portrait with that of his wife, who was a daughter of Governor Benjamin Ogle of Maryland, he painted in 1804. These portraits with the Washington painting were presented to the Corcoran Art Gallery in 1902 by Mrs. Benjamin Ogle Tayloe.

CHAPTER VI

MOVES TO BOSTON.—IMPROVIDENT AND CARELESS HABITS.—
ILL HEALTH, AND DIFFICULTIES.—DEATH.—OBITUARY BY
WASHINGTON ALLSTON.

ABOUT 1805, Gilbert Stuart removed from Washington, and took up his residence in Boston where he lived the remainder of his life. Mr. Jonathan Mason of Boston, who was personally acquainted with Stuart, writes thus :

“It was the privilege of the writer in early life to have formed the acquaintance and acquired the friendship of Gilbert Stuart, the distinguished artist, through the introduction of my father, a member of the United States Senate from Massachusetts in 1803, who had sat to him for his portrait in the City of Washington.

“My father afterwards induced Stuart to remove to the eastward and make Boston his headquarters, promising him several of his family as sitters, and his influence with his connections and the public at large. The artist came to Boston and met with great success in his profession.”

In Boston, Stuart was as improvident and careless in all matters relating to his own affairs as ever, and as indifferent to the opportunities so frequently afforded him to

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increase his gains and extend his reputation. The Pennsylvania Academy of Fine Arts would gladly have commissioned him to paint a full-length portrait of Washington, but when applied to with an offer of fifteen hundred dollars for such a picture, he never even answered the letter, nor did he take any notice of a letter asking him to paint his own portrait for the Academy at Florence.

Stuart's health began to fail in 1825 and 1826. This was followed by symptoms of paralysis in his left arm which depressed him greatly, and although his mind was clear and active to the last, he never recovered from the shock to his feelings when he found that his arm was becoming useless. "If I could live and have my health," he used to say, "I could paint better pictures than I have ever done." Even at this time he had occasionally something amusing to say to a friend, but his natural flow of spirits was gone.

Still he tried to paint, and with great effort succeeded in finishing a number of heads. The last picture he began and finished was a portrait of Mrs, Samuel Haywood of Boston.

In the spring of 1828, the gout from which he had suffered severely at times, settled in his chest and stomach, and for three months he bore the torture with the greatest fortitude. At length nature gave way and on the 27th day of July, 1828, he died, having reached the age of seventy-two.

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His wife and three daughters survived him. The remains of Gilbert Stuart were deposited in the old cemetery on Boston Common, and not in Newport R. I. as has sometimes been stated. An old gentleman who was present at the funeral said he had a memorandum of the number of the vault; could it have been found and the spot identified, a friend would have had the remains removed to Rhode Island and placed in the family burial-lot.

Eminently fitting does it seem that he who went from the humble life in the snuff-mill to achieve fame and honor in many foreign lands, should come back at last to his own country and should end his days and be buried so near the spot where he was born.

Washington Allston, the artist, was asked to pronounce a eulogy on Stuart, but he was forced to decline, owing to failing health; he however, wrote the following obituary, which appeared in the columns of the *Boston Daily Advertiser*:

“GILBERT STUART.

“During the last week the remains of Gilbert Stuart Esq., were consigned to the tomb. He was born in the state of Rhode Island, in the year 1755. Soon after coming of age, he went to England, where he became the pupil of Mr. West, the late distinguished President of the Royal Academy. Stuart there, soon rose to eminence; nor was

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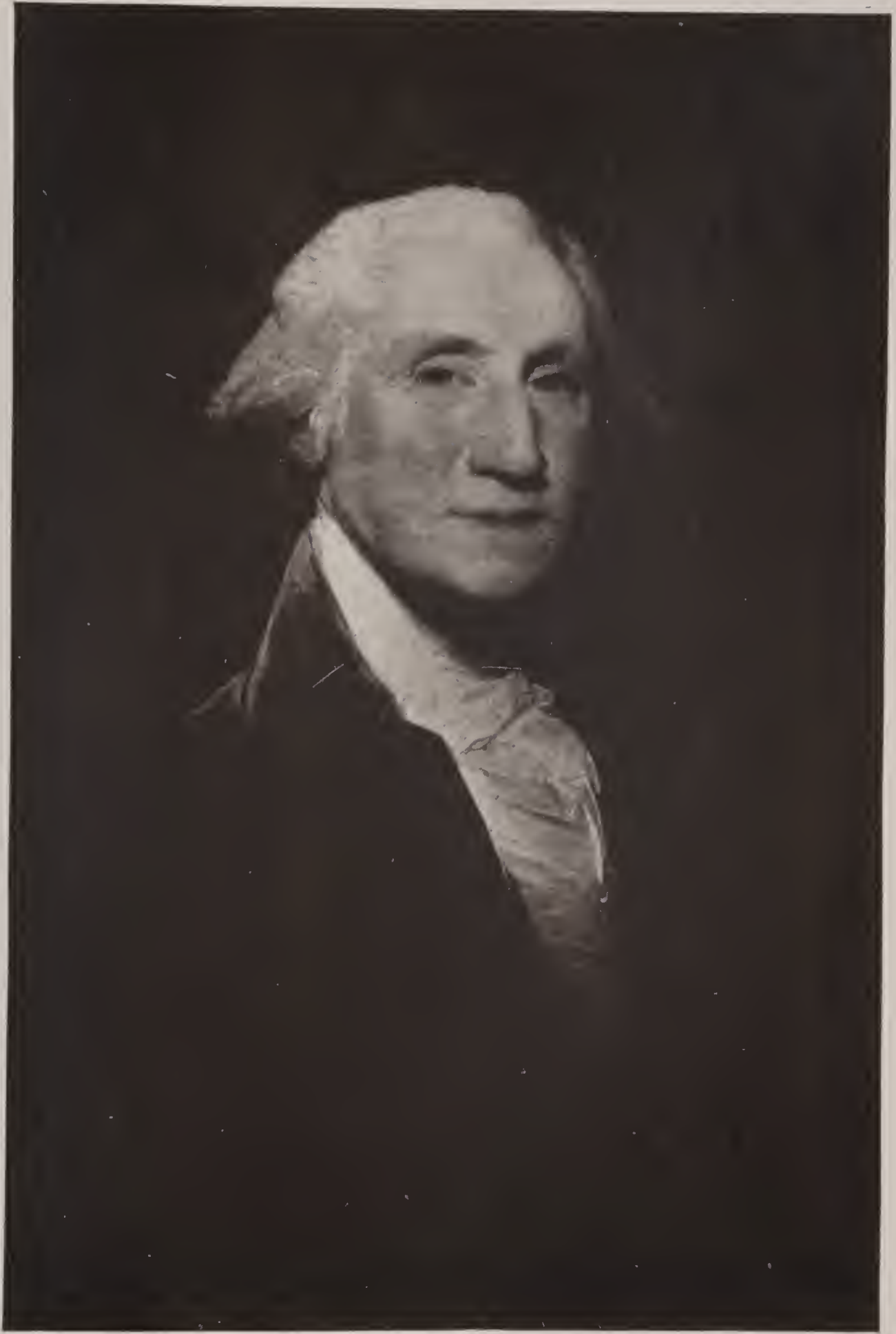
it a slight distinction that his claims were acknowledged, even during the life of Sir Joshua Reynolds. His high reputation as a portrait-painter, as well in Ireland as in England, having thus introduced him to a large acquaintance among the higher classes of society, both fortune and fame attended his progress, insomuch that, had he chosen to remain in England, they would doubtless have awarded him their highest gifts. But, admired and patronized as he was, he chose to return to his native country. He was impelled to this step, as he often declared, by a desire to give Americans a faithful portrait of Washington, and thus, in some measure, to associate his own with the name of the Father of his Country. And well is his ambition justified in the sublime head he has left us; a nobler personification of wisdom and goodness, reposing in the majesty of a serene countenance, is not to be found on canvas. He returned to America in 1792, and resided chiefly in Philadelphia and Washington, in the practice of his profession, till about 1805, when he removed to Boston, where he remained to the time of his death. During the last ten years of his life he had to struggle with many infirmities, yet such was the vigor of his mind that he seemed to triumph over the decay of nature, and to give to some of his last productions all the truth and splendor of his prime.

“Gilbert Stuart was not only one of the first painters of his time, but must have been admitted, by all who had an

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opportunity of knowing him, to have been, even out of his art, an extraordinary man: one who would have found distinction easy in any other profession or walk of life. His mind was of a strong and original cast, his perceptions as clear as they were just, and in the power of illustration he has rarely been equalled. On almost every subject, more especially on such as were connected with his art, his conversation was marked by wisdom and knowledge; while the uncommon precision and eloquence of his language seemed ever to receive an additional grace from his manner, which was that of a well-bred gentleman.

“The narration of anecdotes with which his knowledge of men and of the world had stored his memory, and which he often gave with great beauty and dramatic effect, were not unfrequently employed by Mr. Stuart in a way, and with an address peculiar to himself. From this store it was his custom to draw largely while occupied with his sitters—apparently for their amusement; but his object was rather, by thus banishing all restraint, to call forth, if possible, some involuntary traits of the natural character. But these glimpses of character, mixed as they are in all men, with so much that belongs with their age and association, would have been of little use to an ordinary observer; for the faculty of distinguishing between the accidental and the permanent, in other words, between the conventional expression which arises from manners and the more subtle



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indication of the individual mind, is indeed no common one ; and by no one with whom we are acquainted was this faculty possessed in so remarkable a degree. It was this which enabled him to animate his canvas,—not with the appearance of mere general life, but with that peculiar, distinctive life which separates the humblest individual from his kind. He seemed to dive into the thoughts of men, for they were made to rise and to speak on the surface. Were other evidence wanting, this talent alone were sufficient to establish his claim as a man of genius, since it is the privilege of genius alone to measure at once the highest and the lowest. In his happiest efforts, no one ever surpassed him in embodying (if we may so speak) these transient apparitions of the soul. Of this not the least admirable instance is his portrait (painted within the last four years) of the late President Adams, whose then bodily tenement seemed rather to present the image of some dilapidated castle than that of the habitation of the unbroken mind ; but not such the picture ; called forth, as from its crumbling recesses, the living tenant is there,—still ennobling the ruin and upholding it, as it were, by the thought of his own life. In this venerable ruin will the unbending patriot and the gifted artist speak to posterity of the first glorious century of our Republic.

“In a word, Gilbert Stuart was in the widest sense, a philosopher in his art ; he thoroughly understood its princi-

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ples, as his works bear witness,—whether as to the harmony of colors, or of lines, or of light and shadow,—showing that exquisite sense of a whole which only a man of genius can realize and embody.

“We cannot close this brief notice without passing record of his generous bearing towards his professional brethren. He never suffered the manliness of his nature to darken with the least shadow of jealousy; but when praise was due, he gave it freely, and gave it, too, with a grace which showed that, loving excellence for its own sake, he had a pleasure in praising. To the younger artists he was uniformly kind and indulgent, and most liberal of his advice, which no one ever properly asked but he received, and in a manner no less courteous than impressive. The unbroken kindness and friendship with which he honored the writer of this imperfect sketch will never be forgotten.

“In the world of Art, Mr. Stuart has left a void that will not soon be filled. And well may his country say, ‘A great man has passed from among us’. But Gilbert Stuart has bequeathed her what is paramount to power,—since no power can command it,—the rich inheritance of his fame.”

CHAPTER VII

THE ART OF GILBERT STUART

SINCE finishing the foregoing brief sketch of Gilbert Stuart's life, with its many interesting objective details, it seemed to the author only fitting that one other chapter should be added to deal with the more subtle and intangible subject of his art.

So much regarding it has been written by those who are more than adequately qualified to give expression to their views, that it may seem a presumption to attempt to write further on this subject which, always fascinating and elusive, will ever remain an essential element of any discussion of the work of this great portrait painter.

It is not the intention of the author to bring before the reader any startling, new viewpoint, but rather to give what might be termed his own composite picture formed by much that has already been said in the way of criticism and analysis, with perhaps a touch, here and there, of personal opinion which he trusts will be received in the spirit in which it is offered.

What is it that makes a Stuart portrait such a living, breathing object today, and just why was there such appar-

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ent magic in his brush that the practice of his art reached a perfection of interpretation which has made his name immortal?

That Gilbert Stuart was a master in the art of portrait painting it wants no argument to prove; his works are the only evidence needed, and they establish it beyond appeal. His portraits of the famous men and beautiful women of the early days of this Republic when George Washington was president, his canvases portraying the features of his aristocratic sitters in England and Ireland, and most of all his unequalled representation of the visage of our first President, have each helped to place his name high up in the court of fame; they are redolent with a grace, a dignity, and a charm which we do not feel in the portraiture of today in which is so often expressed much of the nervous strain of modern life.

It cannot be said that every head he painted holds equal interest for us—they probably did not for him—but even when possibly indifferent to his subject, Stuart's method is so fine that it at once rivets the attention of the beholder to the canvas, and he is held there fascinated in spite of himself.

It may fairly be said that Gilbert Stuart's art is never dull, and that he never muddles his canvas which always declares with utter truth, the clear, direct result of his almost unnatural penetration.

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As the head was his chief, and perhaps only interest when executing a portrait, he never seemed to make any effort to diversify attitudes, while costumes seemed to be the merest accessories. Usually careless as to these details of his canvas, he sometimes, with the fewest possible strokes, painted lace so realistically, that when finished, it produced a result as completely perfect as the more labored lace painting of the European portrait school. He was fond of showing how easy it was to produce an effect when he understood what he was about, but if anyone of his intimate friends took him to task about his carelessness in painting a costume or a background, he would show impatience, and on one occasion replied: "I copy the works of God, and leave clothes to tailors and mantua-makers."

These slight deficiencies might, perhaps, be called limitations, but within these limitations, if such they be, and as if oblivious to them, dominating the canvas, and always compelling the interest and admiration of the beholder, appears the portrait of the sitter, painted "as he lived"—a thing of flesh and blood—the product of Stuart's genius, still so fresh and direct that it seems as if Time had revelled in stealing lightly by it, and in leaving it unspoiled for posterity.

"There seem to be two distinct processes by which superior abilities manifest themselves, that of intelligence, and that of impulse. As great military achievements are realized equally through self-possession and daring, skill and

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bravery, foresight and enthusiasm, the calmness of a Washington and the impetuosity of a Murat, literary and artistic results owe their efficiency to a like diversity of means. The basis of Washington Allston's power was a love of beauty, that of Stuart acuteness; the one possessed delicate, the other strong perceptions; one was inspired by ideality, and the other by sense. Hence Gilbert Stuart has been justly called 'a philosopher in his art. He seized upon the essentials, and scorned the adventitious. He was impressed by the conviction that as a portrait painter it was his business to deal frankly with nature, and not suffer her temporary relations to interfere with his aim; hence his well-known pertinacity in seeking absolute expression, and giving bold general effects; authentic hints rather than exquisitely wrought details." He thoroughly distinguished between the accidental and the permanent mood of his sitter, no insignificant merit in portrait painting.

It was Stuart's ability to portray the individual that set him apart from many of his contemporaries. Each face looks out at one from the canvas and fain would speak. In his portraits, especially of men, one is struck first by the vigorous personality of the subjects, and the strength and virility of the painting, in which he shows so much of the individuality and humanity of his models, these being translated to our consciousness by subtle shades of lovely color. They are supremely artistic, because with apparently slight

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means, they convey so strong an impression of character and distinction. Himself a man of brilliant parts, Stuart had ceased to be dazzled by brilliance; could look at the individual example of manhood that he was studying in its own separate perspective, and could give a complete, instead of a fragmentary record of his subject. He once said of himself, "I work to express sentiment, grace, and character." In Washington he certainly found all these and more, but with many of his sitters he was less fortunate and often refused a commission or gave up one partly executed, owing to what might be called a certain preciousness in his own feelings. The story is told of a Boston tradesman who brought his plain-featured wife to Stuart to be painted; the latter accepted the commission reluctantly, and when the portrait was finished it did not suit the husband who returned several times to see if the picture could not be made more pleasing. Stuart's patience finally gave way and he exclaimed, "What a damned business is this of a portrait painter! You bring him a potato, and expect he will paint you a peach"!

This was quite typical of Stuart's disposition. Because of this rather whimsical discrimination as to his sitters, and excepting the few instances where the necessities of life demanded a quick product from his brush, Stuart may be said to have been something of an autocrat in his choice of subjects, and was therefore always at his best when his model pleased him, so that when we review the long list of his por-

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traits we are impressed with their atmosphere of quality and aristocracy. The mere mention of his name enables one to visualize so many of the men and women of distinction who lived and made an impression upon the romantic period when this country was in its first youth, that in their presence one feels in a company quite raised above the level of ordinary daily life.

Various factors have contributed to Gilbert Stuart's supremacy as a portrait painter, but conspicuously among them should be mentioned the following: his complete confidence in the power of his great gift, his keen observation and reading of the characters of his sitters, and last but not least, his marvelous technique.

Had the young artist been less confident in himself, and less original, the cold academic method of his master West might have clouded the brilliance of his work. Stuart always spoke of him with gratitude and affection, but he became early conscious of his own native superiority in the treatment of heads, and understood only too well what it meant to be asked by his master, when he (West) was occupied in painting one of his "ten-acre canvases," to take over a half-finished portrait, or even one scarcely begun, with a request that he complete it.

It would be futile to try to prove that Stuart acquired his great gifts of penetration and technique from any of his preceptors; it is too obviously otherwise when we con-

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sider who and what they were and how far removed their method was from that of their brilliant pupil, and for these reasons we may conclude that their influence never vitally affected his art.

It would be reasonable to suppose that Stuart's acquaintance with the "Old Masters" as he came into contact with them while in Great Britain, might have left some lasting powerful effect on his consciousness, but even when abroad he seems to have had no special desire to imitate them in any real sense, nor to have acquired any taste for allegorical conceptions, nor the handling of large or complicated compositions which might easily have tempted a less original mind. He was not a painter of great pictures, but of great portraits, which distinguished his ambition from that of so many contemporary artists.

It must be conceded that Gilbert Stuart's art was peculiarly his own when it was exemplified in the painting of the head, and especially with regard to his American portraits, but it must also be confessed that when he occasionally resorted to landscape backgrounds, his indifference was immediately felt, for his own atmosphere seemed to vanish, and to be replaced by one often so decidedly English that the result was sometimes confused with the work of several of the greatest English artists of the day.

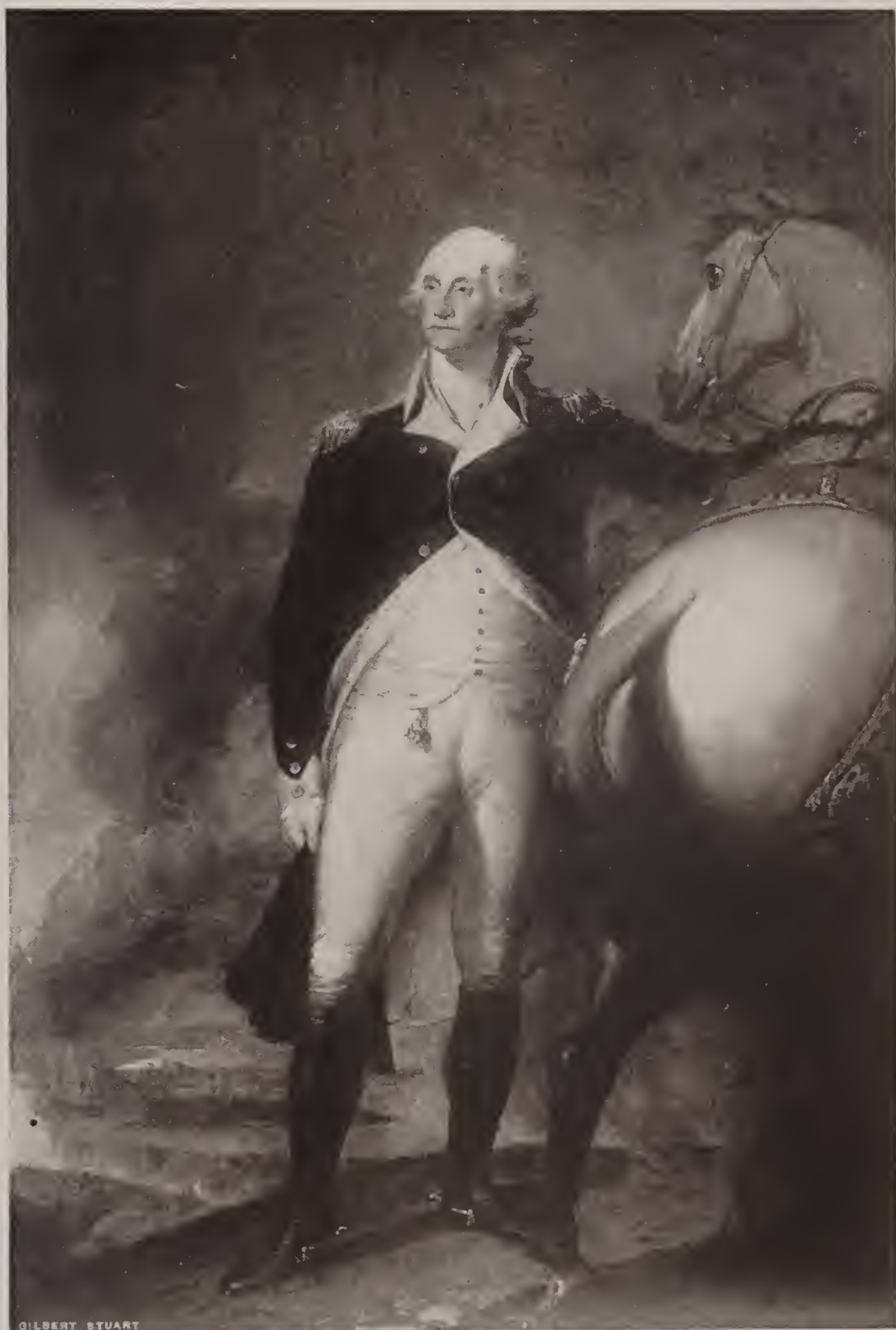
In speaking of this phase of English influence upon Stuart, it may be said that he passed through two distinct

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artistic periods. His work done in England shows some influence derived from his English contemporaries, and was occasionally mistaken for that of Raeburn, Romney and Gainsborough. His American work, however, almost the very first he did after returning to his native soil, proclaimed aloud the virility and robustness of his independence; the rich coloring so well marked in his fine portraits painted here, replaces the pearly grays so predominant in his pictures painted there. The delicate precision of his early brush gives way to the masterful freedom of his later one. Instead of capitulating to the art of his age which was full of affectation, Stuart soon became independent of it, and relying upon his own genius for intuition looked with simplicity, directly into the essence of things, untroubled by the mass of details which sometimes bewildered other painters of this period.

In his portraits Stuart always illustrated a most valuable principle, that of striving to interpret for himself, and to paint nature with his own eyes. Upon this judicious and liberal view, he habitually worked, his best portraits being therefore true glimpses of character. Even those heads which time had robbed of all intensity of expression he seems to have restored without any sacrifice of truth, as in the case of the elder Adams.

It was this feeling for the original, this loyalty to individual conviction as the source of excellence, that led him to



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prefer the unschooled criticism which his works received at home where, he said, they were compared with nature, of which they were direct copies, instead of being estimated as abroad, by their approach to Titian or Van Dyck.

In a few words Gilbert Stuart was confident, fearless and courageous in his artistic conception, and these qualities helped very greatly to endow him with the power which he possessed as a portrait painter.

We have now to touch upon another quality of Stuart's genius, which was his reading and interpreting of the personalities of his subjects. His gift in this direction was almost an uncanny one, and in order to increase it he cultivated his powers of observation and memory, and studied human nature with as much zeal as art. He sought a command of the original elements of expression, and endeavored, by exciting idiosyncrasies, to bring out the character, until eye, lip and air most eloquently betrayed the predominant spirit of the man ; this, when transferred to the canvas, alone realized his idea of a portrait. He endeavored to seek expression in the intervals of self-consciousness, and considered no small part of the art of portraiture to consist in making his subject forget himself.

It is mentioned that he even ventured to irritate Washington during one of his sittings, in order to enliven his serene countenance by a glow of displeasure, which he seized with avidity. It has been said of him also that his talk

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“drew the soul to the surface.” He was a proficient in knowledge of character, and this quality, aided by his unlimited and amusing fund of anecdotes, soon combined to make his sitter feel perfectly at home, and to exhibit his most customary appearance. Probably no other painter has left such a reputation for his ability to elicit expression by his social tact. More or less conversant with every topic of general interest, and endowed with rare conversational ability, he seldom failed to excite the dominant interest of his subject, and when the latter became self-oblivious or demonstrative, with the alertness and precision of a magician, the watchful painter transferred the coveted expression to his canvas.

Although this was a customary experience with Stuart, when he came to paint Washington he found a much less flexible character upon which to scintillate his wit and open his battery of conversation. Great individuality seldom accompanies facility of adaptation, and the President's entire life had been oppressed with responsibility, so that at the time Stuart painted him, he possessed more self-control and reflection than humor and geniality, and light or casual conversation made but a slight impression upon him. He did not excel in the art of conversation, and was more of a thinker and man of action than a talker, and we can imagine that Stuart had some difficulty in arresting the interest of the great man who “carried America in his brain.” By degrees, however, the desirable relations were established between

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himself and the artist, the result being the wonderful likenesses of Washington about which the pages of this book have woven their story.

We now approach the third important factor of Gilbert Stuart's art mentioned above, that of his technique which was exquisite, and as a rule, consistent. So sane was his manner, and so simple were his tints and vehicles, that time touches him with a lightness it keeps for few else. Seldom does one see a Stuart portrait degraded in tone except, perhaps, through accident, and the brilliancy and preservation of his works today attest the soundness of his method and practice. For the purity of their color and the freshness and transparency of their flesh tints Stuart's "heads" will always be remarkable. He never spoiled them by over-elaboration for he knew when to leave them; this valuable quality of reservation was characteristic of his work, even when he was tempted to do otherwise which might have happened in the case of a subject which especially appealed to him. "Let nature tell in every part of your painting," was one of his counsels to young artists; "be ever jealous about truth in painting."

Jane Stuart says of her father that his success was due in a great measure to his extraordinary perceptive faculties, and that his insight into the colors of the complexion was as great as his reading of the character of his sitter. He commenced a portrait by drawing the head and features;

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after that he sketched in the general tone of the complexion; for this he seldom required more than four or five sittings, and frequently it was done in three. The picture was never touched except when the model was in the chair. At the second sitting he introduced transparent flesh-tints, at the third he began to awaken it into life and give it expression, and then the individuality of the sitter came out. This was always done quickly. Miss Stuart thought that her father considered it impossible for one to be an artist without acquiring a thorough knowledge of drawing and anatomy, and it is certain that he himself gave a great deal of time to these studies in earlier years.

The heads in his portraits were generally placed in the centre of his canvases, but rather nearer the top than many of his contemporaries set them, and no special artifice seems to have been used to throw them into prominence; they dominate the picture because of their individual excellence.

As a colorist Stuart stands very high; the flesh-tones brilliant and transparent in the lights, are mellow and still flesh-like in the shadows, and his balance of light and shade is excellent; avoiding dangerous extremes he practiced what he taught in his advice to pupils, "Where there is too much light there will be no flesh in the shadows; where too little, not enough flesh in the lights."

It has been said by some critics that his coloring was too strong; that there was too great a preponderance of

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carnation in his flesh-tints; to this I cannot subscribe. Stuart did not rely on or require strong colors to produce his effects, for he had the faculty of bringing out his heads simply by the use of middle tints and tones, giving all the required rotundity and relief without the assistance of black shadows and heavy backgrounds, and yet the faces so painted are full of character and expression. There seems to be no appearance of labor in his execution, but everything he did showed force and energy.

It may be in place to mention here a physical infirmity which Stuart bore through almost all of his life. This was a great unsteadiness of hand which at times was so apparent that it almost precluded the possibility of his use of the brush. It is related that when he was painting the portrait of Josiah Quincy, a friend visiting his studio said "Stuart stood with his wrist upon his rest, his hand vibrating, and when it became fairly steady, with a sudden dash of the brush, he put the colors on the canvas." His paint was always put on in short, decided touches, and his characteristic sureness of touch was the more remarkable on account of his physical drawback. This is not altogether inexplicable however, for the very weakness may have been converted into a source of strength and distinction. The infirmity of the painting-hand rendered utterly impossible such painstaking elaboration of details as was so often seen in other paintings of that time. Stuart's colors had to be put on the

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canvas with a sudden dash of the brush during a moment, perhaps an instant, of tolerable steadiness. But precisely by those short decided touches, those sudden dashes of the brush, he perhaps secured the best results; because his hand could not linger over the task, he formed the habit of recording with it only the most vital observations, which those unfailing eyes of his made with such certitude. Moreover he had to record those observations with literally instantaneous decision, shortly—once for all—and the impression of his confidence is still, after all these years, directly communicated to the observer.

In speaking of the sureness of his eye, it will not be out of place to quote the familiar remark of Benjamin West to his pupils: "It is of no use to steal Stuart's colors; if you want to paint as he does you must steal his eyes." Many artists have been puzzled in their efforts to produce a result like that of Stuart's, and have imagined that he had some secret connected with the management of his colors, but this certainly was not the case.

Stuart's palette was as follows: antwerp blue, white, yellow, ochre, vermilion lake, burnt umber, ivory black, lake and vermilion for the blood; white and black for gray; yellow and black for green; black, vermilion, burnt umber and lake for the shadow; the last three were used as glazing colors. "Never be saving of color. Load your brush, but keep your tints as separate as you can. No blending; it is destructive

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to clear and beautiful effects. It takes off transparency and brightness of color, and renders flesh of the consistency of buckskin. Flesh is like no other substance under heaven. It has all the gayety of a silk-mercier's shop without its gaudiness of gloss, and all the softness of old mahogany without its sadness."

He illustrated his penchant for flesh tints while once criticising a portrait by Trumbull who asked him what he thought of the coloring, "Pretty well, pretty well," replied Stuart, "but more like our master's (West's) flesh than nature's. When Benney teaches the boys, he says, 'yellow and white there,' and he makes a streak; 'red and white there,' another streak; 'brown and red there for a warm shadow,' another streak; 'red and yellow there,' another streak."

Here Stuart laid a shawl over a chair and pointed to its colors and then to his own hand.

"But nature does not color in streaks," he continued impressively. "Look at my hand; see how the colors are mottled and mingled; yet all is clear as silver,"

It is not strange, therefore, that we find Stuart's peculiar fame resting upon his flesh coloring; it is the feature in which he excelled; in tonal quality, color and effect in painting flesh he has never been surpassed.

In closing this chapter on Gilbert Stuart's art, the author feels that even in the space given to it, he has but very casu-

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ally covered the ground. The only way by which one can really hope to be familiar with a "Stuart" is to become acquainted with it through personal contact and experience. All that has been said or written by critics may be valuable foundations or stepping-stones to later knowledge; but let it always be remembered that to the intellectual understanding of a Stuart portrait must be added that subjective insight which only comes from intimate friendship with a painting. To truly appreciate, one must not only know, one must feel a "Stuart"!



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CHAPTER VIII

STUART'S PORTRAITS OF WASHINGTON.—THE BUST SHOWING THE RIGHT SIDE OF THE FACE.—THE FULL-LENGTH PORTRAITS.—THE ATHENAEUM PORTRAITS.

“ I AM still here, my countrymen, to do you what good I can.”

The above quotation seems to the author peculiarly appropriate to place at the head of a chapter on Gilbert Stuart's portraits of George Washington. In a special sense they may be considered as belonging to the nation, as their history does to the American people.

To trace the records of these portraits by Stuart would prove of curious interest, each one having a history linking together many memories of the past with the family legends of today, and those who are fortunate enough to own such a treasure look upon it as a most cherished possession. Earlier in this book mention has been made of the fortuitous circumstances which brought Washington and Stuart together into a relation, the result of which means so much to every American today, whether he be simply a patriotic citizen, or more especially a lover of art for art's sake, or perhaps both.

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In Owen Wister's altogether delightful "The Seven Ages of Washington,"* is given a picture of our first President which it gives me great pleasure to quote in part: he speaks of his unequaled "patience of mind" which enables him "to take difficult thoughts, one by one, and march slowly to their end, and so to reach conclusions which were impregnable then, and which time itself has left unassailed, this was his preeminent quality;" a little further on—"One other great quality comes forth from all Washington's deeds and words like a beautiful glow; its lustre seems to shine in every page that he writes, and in all his dealings with men, with ideas, with himself; it is the quality of simplicity, * * * * he moved always in simplicity, that balanced and wholesome ease of the spirit, which when it comes among those who must be showing off from moment to moment, shines like a quiet star upon fireworks."

A little later in speaking of Washington during the period in which Stuart painted him he says: "And how did the man who had been twice president look? The descriptions of him belonging to this period tell of changes. Less mention is made of his agreeable smile, his cheerful serenity, his pleasant talk; it is his gravity, his reticence, even his melancholy, this is the record."

* The Seven Ages of Washington. A Biography. By Owen Wister. Macmillan & Co., New York, 1907.

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These dominant characteristics which Mr. Wister so feelingly mentions,—patience of mind—simplicity, and gravity—even his melancholy—together with his confidence and dignity Gilbert Stuart has truthfully portrayed on his canvases, and it is difficult to imagine what an inadequate picture might have come down to us had it not been for these faithful likenesses of Washington, painted in later life to be sure, when the fire of youth had long since departed, but which the artist with his incomparable gift of being able to see in the face and form of his sitter the composite personality formed by both youth and age, has made speaking images of this most illustrious of all his models.

Previous mention has been made of Gilbert Stuart's avowed purpose in returning to America from Ireland, which was to paint a portrait of President Washington. It would probably be erroneous to say that any one single motive was behind his great desire to portray the features of Washington, for being very human, Stuart probably had several reasons in his mind when he left the other side.

Herbert, in his "Irish Varieties," quotes Stuart as saying, when speaking of his contemplated return to his native land, "There I expect to make a fortune by Washington alone," indicating that he thought the painting of the President's portrait might prove an excellent business proposition.

Other biographers of Stuart, however, have made more of a zealous strain of patriotism which they think underlay

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his wish in this important undertaking; there can be no doubt about his ardent admiration for Washington and of his ambition to give to the world a satisfactory portrait of the great soldier and statesman.

The decision in this matter is really not of paramount importance, although it is an interesting conjecture, and it may fairly be said that more than likely there were mingled feelings in Stuart's mind at the time he was so fired with enthusiasm to return home and receive permission to paint the President.

Whatever the real causes were, Americans should congratulate themselves that he came home when he did, apparently at the psychological moment, for he was at that time in the fulness of his powers, and the pictures that he painted between the date of his arrival in New York in 1792 and his removal to Boston in 1805 are the finest productions of his brush made on this side of the Atlantic.

It is a matter of satisfaction to the student of Stuart's work to be able to establish quite definitely the date of his arrival in Philadelphia, through the previously-mentioned letter to Mrs. John Jay, which indicates that he probably reached there in November of 1794.

He lived in Philadelphia in all, about ten years, and these were prolific in the execution not only of portraits of Washington but of the other great personages who illumined with their presence that age of American history.

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He seemed to be the right man in the right place; he and his work fitted each other, and he appears to have had the pleasing gift of being able in these portraits to link the past with the present; even today "when the owner of a Stuart family portrait looks up with affectionate reverence to the living face upon the wall, pleased to see in the children of the present their features taking on unexpected likenesses betraying their parentage, he arrives at the conclusion that there was a magic in Stuart's brush, confusing the living with the dead, and clasping in one bond the dear ties of blood."

But to return to the specific purpose of this chapter, it is interesting to note what Miss Stuart has said about her father's comments on the personal appearance of Washington when he was painting him. She says: "I have often heard my father, in conversation with Washington Allston, give his opinion of General Washington's personal appearance. He said his figure was by no means good; that his shoulders were high and narrow, and his hands and feet were remarkably large. He had "aldermanic proportions," and this defect was increased by the form of the vest of that day. But with all these drawbacks, his appearance was singularly fine. I have heard my mother say that the first time she saw him, he entered the hall-door as she passed from the entry to the parlor, and that she thought him the most superb-looking person she had ever seen. He was

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then dressed in black velvet, with white lace ruffles, etc., exactly as Stuart's full-length picture represented him."

It is worthy of note that Stuart, when asked for his candid opinion of the various busts and portraits of Washington replied, "Houdon's bust comes first, and my head of him next. When I painted him he had just had a set of false teeth inserted, which accounts for the constrained expression so noticeable about the mouth and lower part of the face. Houdon's bust does not suffer from this defect. I wanted him as he looked at that time."

In this connection G. W. P. Custis, in his "Recollections," says: "In 1789 the President lost his teeth, and the artificial ones with which he was furnished answering very imperfectly the purpose for which they were intended, a marked change occurred in the appearance of his face, more especially in the projection of the under lip, which forms so distinguishing a feature in the works of Stuart, and others who painted portraits of the great man subsequently to 1789."

The following letter from Washington to his dentist was written only a year before his death, and after the portraits now known to us were painted; but the "old bars" to which he refers were probably the ones that he wore when he sat to Stuart.



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“Philadelphia, 12th Oct., 1798.

“Sir: Your letter of the 8th came safe, and as I am hurrying in order to leave this city tomorrow, I must be short.

“The principal thing you will have to attend to, in the alteration you are about to make, is to let the upper bar fall back from the lower one, thus (Washington enclosed three explanatory drawings). Whether the teeth are quite straight or inclined in a little thus (cut 2) or a little rounding outwards, thus (cut 3) is immaterial, for I find that it is the bars alone—both above and below, that give the lips the pouting and swelling appearance—of consequence; if this can be remedied all will be well.

“I send you the old bars, which you returned to me, with the new set, because you have desired; but they may be destroyed, or anything else done with them you please, for you will find that I have been obliged to file them away so much above, to remedy this evil I have been complaining of, as to render them useless, perhaps to receive new teeth. But of this

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you are better able to judge than I am. If you can fix the teeth (now on the new bars which you have) on the old bars, which you will receive with this letter, I should prefer it, because the latter are easy in my mouth; and you will perceive, moreover, that when the edges of the upper and lower teeth are put together, that the upper falls back into the mouth, which they ought to do, or it will have the effect of forcing the lips out just under the nose.

“I shall only repeat again that I feel much obliged by your extreme willingness and readiness to accommodate me, and that I am sir, your obedient servant

George Washington.”

“Mr. John Greenwood.”

It will thus be seen from the above, that the “pouting and swelling” of the face resulted from the badly-fitting teeth, and not from any trick on the part of the artist to give something like a natural look to the lower part of the face, by stuffing cotton between the jaw and the lip, or any other artifice.

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It seems fitting here to quote another extract from Miss Jane Stuart's narrative :

“Many years after the death of Stuart, Mr. Rembrandt Peale gave a lecture on the Washington portrait in which he made an attack on the style of dress in which Stuart had represented Washington, and denied that he had ever worn lace on his bosom or wrists. The next day my sister Anne wrote him a note to say we had in our possession some lace which my father cut from Washington's linen. The circumstances were these : my father asked Mrs. Washington if she could let him have a piece of lace, such as the General wore, to paint from. She said, ‘Certainly,’ and did it make any difference if it were old. He replied, ‘Certainly not, I only wish to give the general effect.’ She then brought the linen with the lace on it, and said, ‘Keep it, it may be of use for other pictures.’

“Mr. Peale answered my sister's note very politely, and said he had never seen Washington in lace ruffles. I have given away this lace an inch at a time, until it has all disappeared ; the largest piece I gave to the late Mrs. Harrison Gray Otis, who had it framed.”

Notwithstanding these so-called defects in Washington's personal appearance not unnoticed by the trained eye of the alert artist, the latter with his marvelous power of penetrating into the inner consciousness of his subject, gives to the beholder a result in his likenesses of the first President, so

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convincing as to spiritual quality, that the deficiencies of the face and figure vanish into the consummate realization of manly greatness.

Washington, according to Stuart was not at first a patient sitter, but as he himself says later on, he became so accustomed to posing for artists that he could readily assume and retain any desired pose. The preeminent success of Gilbert Stuart in achieving this and the feeling that he alone had represented the hero truly on canvas was a mortification to those painters who had preceded him.

One of the most unequivocal testimonies to the truth of Stuart's portraits of Washington is, that when John Vanderlyn was employed by Congress to paint a full-length of the first President for the nation, it was stipulated that he should copy the countenance from Stuart's original painting of the "Athenaeum Head."

And now before going on to the more detailed discussion of the separate Washington portraits, it may be enlightening to say just a word as to the favorite backgrounds used by Stuart when painting these pictures. He preferred painting on a coarse-twilled canvas or a panel of fine mahogany. These wood-panels were especially prepared, being planed diagonally across the surface with a toothing-plane; this gave a rough face not unlike the canvas he usually chose.

The panel was then primed with a mixture of black and white, giving a light gray shade. Stuart considered "fog-

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color" preferable to any other as a ground, and it is this gray-brown we see particularly in the unfinished background of the "Athenaeum Head."

By way of briefly recalling to the mind of the student of "Stuart-Washingtons" several of the indispensable facts connected with them, it seems well to mention again that there were three types of portraits painted by the artist from life.

The first of these, and beyond all question the most satisfactory of Stuart's portraits of Washington, was painted as we have stated before in Philadelphia in 1795. It presents the right side of the face. Soon after it was painted it was taken to England and became the property of Samuel Vaughan, from which circumstance it is known as the "Vaughan-Washington"; it now belongs to Mr. Thomas B. Clarke of New York, who acquired it at a sale of paintings of the late Mrs. Joseph Harrison of Philadelphia.

The second type was painted in 1796 and is the full-length portrait of Washington standing with extended arm as if in the act of speaking. This picture is known as the "Lansdowne"; the original, signed and dated, belongs to the Pennsylvania Academy of the Fine Arts, Philadelphia, Penna.

The third and last type of portrait of Washington painted by Stuart in 1796 from life is the famous "Athenaeum Head." This picture was purchased from the artist's widow by a number of gentlemen who presented it to the Boston Athenaeum Society, hence its name. The portrait

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is now deposited for safe-keeping in the Boston Museum of Fine Arts.

The following much-copied list, found among Stuart's papers, a fragment in the artist's own handwriting, while enlightening, does not prove conclusively the ownership of these pictures as there is no record showing that all of these portraits were executed.

"A list of Gentlemen who are to have copies of the portrait of the President of the United States.

Philadelphia, April 20th, 1795.

J. Watson, Esq. 1	Greenleaf, Esq. 1
Don Jos. de Jaudennes . 5	Wm. Hamilton, Esq. . 1
Marquis of Lansdowne . 1	Mr. Chief Justice Jay. . 1
Lord Viscount Cremorne 1	Col. Read 1
B. West, Esq., P. R. A. 1	Mr. Holmes. 100 . . . 1
Messrs. Pollock, N. Y. 100 2	Mr. Fitzsimons. 100 . . 1
J. Vaughan, Esq. 200 . 2	Mr. Necklin. 1
Col. Burr, N. Y. 100 . 1	Gen. Lee. 1
—— Mead, Esq. 1	Mr. Crammond 2
M. T. Barrow, N. Y. . 1	J. Swan, Esq. 1
John Craig, Esq. 100 . 1	—— Smith, Esq., S. C. . 1
John Stoughton, Esq. . 1	—— Crammond, Esq. . 1
Kearny Wharton 1	Doctor Stevens 1
Casaubon, Esq., 153 M. J. 1	—— Scott, Esq., Lancaster 1
Meredith, Esq. 1	Grant, Esq., Susqueha'a 1
Blodget, Esq.	Wm. Ludwell Lee, Green- spring, Va." 1

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PORTRAIT SHOWING RIGHT SIDE OF FACE

It is believed that in September of the year 1795 at his first studio in Philadelphia in the home of the son of his friend Dr. William Smith, Provost of the University of Pennsylvania, situated at the southeast corner of Fifth and Chestnut Streets, Stuart painted his first portrait of Washington from life. A bronze tablet has recently been placed on the building to bear witness to this spot.

This earliest type of the portraits of Washington is considered by artists and historians as the greatest and most convincing example of Stuart's work. It differs entirely from his later portraits in that it represents Washington as a younger looking man, less grave, and with a somewhat more pleasing expression. Although all of Stuart's portraits of Washington were painted within a relatively short time, still an examination of them will show the President as a much older man in the latter pictures than the elapsed time would suggest. This is accounted for by the fact that Washington was said to have aged in a most marked degree towards the last years of his administration; trouble and worry settled like a heavy burden on the shoulders that had before carried the strain without effort, and the grave and worn expression of his face became his more customary one. Instead of idealizing Washington in his portraits, Stuart's desire seemed to be to paint him as he actually appeared at the time he sat to him, and he has been quoted

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as saying "I do not pretend to have painted Washington as the General of the Armies of Independence; I know him not as such. I have painted the President of the United States."

Rembrandt Peale when speaking in his lecture of the portraits of Washington, says of these early examples by Stuart that show the right side of the face, "In the lower part of the face they have the advantage over the other portraits that he afterwards painted." To quote from a letter of the same artist dated "Philadelphia, March 16th, 1846, to C. E. Lester, Esq." . . . "Stuart's first portrait was painted same time as mine, Washington giving Stuart his first sitting between my first and second." Again in his letter addressed to Mr. Joseph Harrison, dated February 16th, 1859, "It is the first original portrait, painted by Stuart in 1795, at the same time that Washington sat to me."

Asher B. Durand, the artist, and also America's master engraver in line, on being shown a photograph for the first time of this early type of Stuart's portrait of Washington, said: "That is a likeness. It is much superior in character to the 'Athenaeum Head' portrait and should be considered the standard; both the artist and subject would gain by it." He also went on to say he wished he could have known of it earlier in life, evidently meaning that he would have engraved from it instead of the "Athenaeum" portrait which he did in 1833 for the "Writings of Washington."

It is said that Stuart becoming dissatisfied with his first

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portrait, sold it to Winstanley for two hundred dollars, who took it abroad with him and sold it to Samuel Vaughan who in turn sold it to Joseph Harrison of Philadelphia. The picture was engraved by Thomas Halloway, the English engraver; the plate appeared in "Lavater's Physiognomy", and is inscribed "George Washington / Engraved by T. Halloway from a Picture painted by Mr. Stuart in 1795. / In the possession of Samuel Vaughan Esq. / Published as the act directs by T. Halloway and the other proprietors, Novr. 2nd, 1796." It was also engraved four years later in London by William Ridley, the plate being inscribed as engraved from "An Original picture in the possession of Saml. Vaughan Esq."

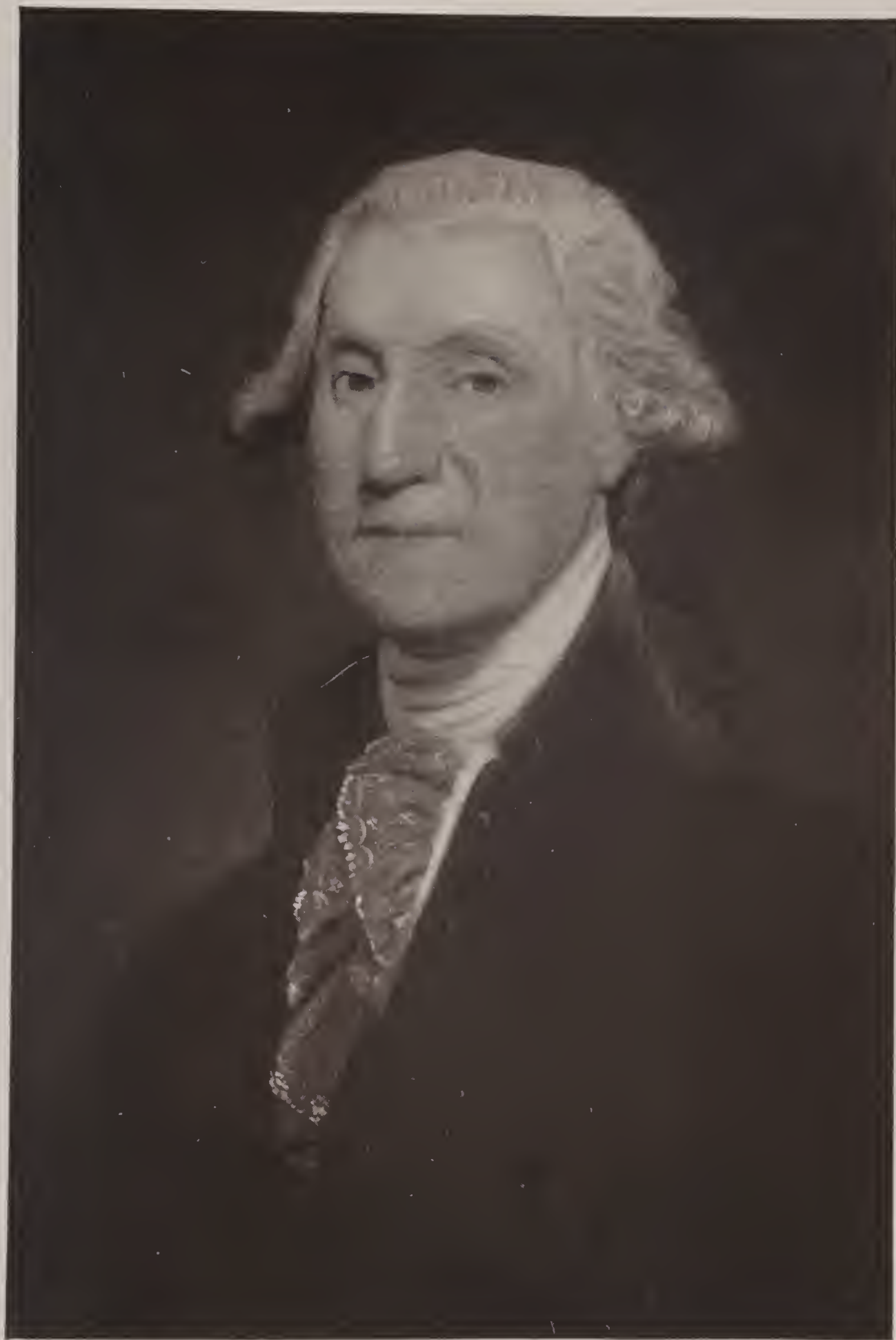
It has been no light task at this time, over a hundred years since the painting of these portraits, to record accurately the history and different ownerships of the pictures as they have come down to us at the present time. The fourteen canvases, showing the right-side of the face, listed hereafter, are generally undisputed, but connoisseurs and collectors of the work of Stuart differ in their opinions in respect to many details concerning them. Some of these pictures have suffered by restoration, and in others the ravages of time and abuse have caused defects which have been retouched by different artists, so that it is not surprising to find that opinions vary as to several of them.

The portrait numbered 15 on the following list and

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known as the "Cochran" will be mentioned more in detail here, as it is really rather closely related to the pictures showing the right side of the face, inasmuch as its general composition suggests them though the face is turned towards the left as in the "Athenaeum Head." This portrait has frequently been referred to as the "Unique Type." Certain it is that we know of no replica or copy made from this picture by Stuart or that follows this composition. It has been suggested that after painting the first group of portraits showing the right side of the face, he experimented on his earlier efforts and painted the head to the left, but retained much of the composition of the earlier group of portraits. Be that as it may, the result must have been unsatisfactory to Stuart, as he never repeated it.

This picture is also of interest as having been the storm-centre or "bone of contention" in a rather amusing controversy, as to the conflicting attributions with regard to it and another painting on its first exhibition in New York. The story might be better told by others, but as I understood it the Cochran portrait had turned up in Lancaster, Penna., and the late Charles Henry Hart had been instrumental in Mr. Cochran's acquiring it. He also passed on with the picture by an unfortunate mistake, a pedigree that rightfully belonged to another picture, also from Lancaster (the Alexander Scott, Stuart-Washington) then in the possession of Mr. Charles A. Munn. This confusion



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was finally straightened out, see the article in the New York Sun, for January 21st, 1917, "Tracing the Pedigrees of Two Stuart-Washington Portraits," by Chas. Henry Hart. Also see "Some Old-time Lancaster Portraits of Washington," by Judge C. I. Landis. Published by Lancaster County Historical Society, Feb. 2nd, 1917.

GILBERT STUART'S FULL-LENGTH PORTRAITS OF WASHINGTON.

The artist painted his second type of portrait of Washington from life on the order of Mr. and Mrs. William Bingham of Philadelphia. The history of the painting of this full-length standing portrait of our President should surely open with a copy of the following letter. It was indorsed in Washington's handwriting.

"Mr. Stuart, Chestnut Street.

Sir: I am under promise to Mrs. Bingham to sit to you tomorrow, at nine o'clock, and wishing to know if it be convenient to you that I should do so, and whether it shall be at your house (as she talked of the State House). I send this note to ask information.

I am sir, your obedient servant,

Geo. Washington.

Monday Evening, 11th April, 1796."

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William Bingham was a man of wealth and consideration, who posed as a patron of the fine arts. In 1780 he had married the beautiful Ann Willing, one of the belles of Philadelphia, and in 1795 he was Senator in Congress from Pennsylvania. During the intervening years he had lived much abroad both in an official and private station. It was at this time Stuart painted his picture of the Bingham family (or rather began it, for it was never finished). It was in England that William Bingham formed the friendship of America's staunch friend the Earl of Shelburne, afterwards first Marquis of Lansdowne. It is not surprising, therefore, that Mr. Bingham should have ordered Gilbert Stuart to paint at least three portraits of Washington: a full bust for his city mansion in Philadelphia, and two full-length standing portraits, the first for his country-house, built on the west bank of the Schuylkill River, at "Lansdowne," (now a part of Fairmount Park) and a replica for his friend Lord Lansdowne, for whom he had named his country-seat. In Mason's *Life of Stuart* we are told that the Marquis of Lansdowne gave Stuart the commission for the painting of the first full-length portrait, and when it was known that Stuart was to paint such a picture for the Marquis, Mr. and Mrs. Bingham expressed a strong desire to the artist to be permitted "to be at the charge of it." Stuart, it is said, at first hesitated, but finally yielded to their wishes to be allowed to send it as a present from them to their friend the Marquis.

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This was in April, 1796, as shown by the note from Washington to Stuart. The portrait made for Mr. Bingham's house is signed and dated, and from what we know of its history should be considered the original, while the picture painted for Lord Lansdowne which is unsigned and undated is now generally thought to be the replica, though they must both have been painted about the same time. The picture shows Washington standing, full-length, head to left, with the right arm extended as in the act of speaking. He holds a dress-sword in his left hand. To left is a table partly covered with a cloth or drapery upon which is an inkstand, a document, and books. Beneath the table are several lettered volumes; a rug covers the floor and in the background are two rows of columns with a curtain partly drawn up and with the curtain cords and tassels showing against the columns. An arm-chair stands back of the figure to the right. The Bingham picture (in the Gallery of the Pennsylvania Academy of the Fine Arts) is signed "G. Stuart 1796." Dunlap says that when he asked Stuart why he did not put his name or initial upon his pictures to mark them, he replied, "I mark them all over," which to a great extent is true, if somewhat conceited.

This figure of Washington has frequently been criticised, and George Washington Parke Custis thus speaks of it: "The defect in the full-length is in the limbs." It was a well-known fact that the man who stood for the figure was a

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much smaller man than Washington. It has been said that this man was named Smith, and that Stuart boarded in his house. From another source we have a different version; Mr. John A. McAllister writes from Philadelphia that "Alderman Kepple stood for the figure. I had this from his daughter who died a few years ago." This is more probable than the statement about the boarding-house keeper Smith, for Stuart at that time "lived in his own hired house." It has also been said that the Count Louis Marie de Noailles, a French nobleman, brother-in-law of the Marquis de Lafayette, stood for the figure, and we do know that he presented Stuart with a superb silver-mounted rapier, saying it might be useful if he wanted to introduce a dress-sword in painting other portraits of Washington. Stuart valued it very highly, but years after, when the family treasury was low, Mrs. Stuart who never liked to see the sword in the house, had the silver mountings converted into teaspoons.

The full-length Lansdowne portrait of Washington was engraved in England by James Heath, in a manner and under circumstances that were very disagreeable to Stuart, who could not control his temper when he learned how he had been defrauded of what was clearly his right. An account of the transaction has been given by Mr. John Neagle who was well acquainted with Stuart, and who painted his portrait:

"When the picture arrived in England it attracted

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general attention, and Mr. Heath the engraver was not slow to perceive the advantage that might accrue to himself by publishing a print of it, which he did with the consent of the Marquis who observed at the time that Mr. Stuart would be highly gratified by having his work copied by an artist of such distinguished ability. Accordingly the engraving was announced in London with the usual puffs, stating that "the picture in the possession of the Marquis of Lansdowne is the production of that very excellent portrait-painter, Gabriel Stuart, a native of America, and an élève of Benjamin West Esq. His pencil has a freedom that is unaffected; his coloring is clear without glare, and chaste without monotony; his style of composition is animated yet simple, and he has the happy faculty of embodying the mind as strongly as he identifies the person."

To the above was added the announcement that Mr. Heath was historical engraver to the King, and was one of the six associate engravers to the Royal Academy.

Washington died December 14th, 1799, and Heath's engraving was ready for the market by February 1st, 1800. Never was there a better opportunity for a publisher to realize large returns from an engraver's burin,

Neagle's narrative goes on to say: "Mr. Bingham had not made it a condition with the Marquis that a copyright should be secured for the benefit of the painter; indeed he never mentioned Mr. Stuart's wish on the subject intend-

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ing by the next vessel to beg this provision for the painter's benefit, as an after-thought, which would not appear to lessen the value of the present. But this proved too late for poor Stuart. When the vessel arrived, Heath had made his copy under the sanction of the owner, and the design was already on the copper. The matter was never broached to Stuart, and the first he knew of the engravings was seeing them offered for sale in Mr. Dobson's book-store in Second street Philadelphia. This was the first intimation he had of the unwelcome fact that his prospect of advantage from a copyright was annihilated, and the fruits of his labor snatched from him by one who had no share in his enterprise, or claim whatever upon that which he had invented and executed.

The whole affair was a most unfortunate one. Mr. Bingham was evidently unacquainted with the rights of authors, or he certainly would not have neglected to stipulate for the copyright at the proper moment. Stuart called upon him for redress: the interview ended in a quarrel. With one of Stuart's temperament, and smarting under the loss he had sustained, it is hardly possible that such a meeting could have ended otherwise. Among Stuart's scanty papers was found the draft of a letter addressed to Lord Lansdowne which reads as follows :

“My Lord:—The liberality with which you have uniformly patronized the Arts, and a grateful recollection of



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my personal obligation for your approbation and countenance, have inspired a hope that your Lordship will receive with indulgence the representation of an injury, to which I have recently been exposed under the apparent sanction of your name. As a resource to rescue myself from pecuniary embarrassment, and to provide for a numerous family at the close of an anxious life, I have counted upon the emoluments that might arise from a portrait of George Washington, engraved by an artist of talent. It was therefore with pleasure, that I found myself invited by Mr. Bingham to take the portrait of President Washington to be presented to your Lordship; as I knew of no one in whose hands it could be placed with more propriety and advantage, nor one on whom I could more confidently rely to secure the rights and promote the interest of the artist.

I complied immediately with Mr. Bingham's request, but expressly stipulated with his agent in the transaction, that no copy should be taken of the picture nor should any engraving be allowed, but with my consent, and for my benefit. Scarcely, however, had the picture been received by your Lordship, when I had the mortification to find an engraving promised to the public; and soon afterward, at a moment when the sensibility of Europe, as well as America, was keenly excited by the death of General Washington, the print was published in England and in the United States: executed by Mr. Heath, for the emolument of himself and

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Mr. Barry, of New York; and stated to be taken from the original picture, by Gilbert Stuart, in the collection of the Marquis of Lansdowne. Thus, without my privilege and participation, despoiled of the fair fruits of an important work, and defeated in the great object of my professional pursuit, your Lordship will readily allow me the privilege to complain. There is something due to my feelings as a man and to my character as an artist; and to repel as far as it is practicable, the wrong that has been committed, I have issued proposals for a superior engraving, from a portrait intended to be fixed at Mount Vernon, and I address myself respectfully to your Lordship, to inquire into the source of my misfortune.

It is obvious that to you, sir, there cannot have been a communication of the right which I reserved (for even my letter on the subject must, I presume, have miscarried) nor am I willing to impute to Mr. Bingham the suppression of so important a fact; I can only therefore, at present, suppose that some improper artifice has been employed by the person immediately interested in the engraving, and I pray your Lordship to honor me with an explanation of the means by which so unprecedented and unwarrantable a violation of the right of property has been accomplished."

With the above, there was found the draft of another letter, evidently addressed to Mr. Barry, who, it was understood by Stuart, was connected with Heath in bringing out the engraving.

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Sir:—When the portrait of General Washington was undertaken for Mr. Bingham, it was on the express condition that I should retain the exclusive right of making an engraving from it. It had indeed, been the object of the most valuable years of my life to obtain the portrait, with a view to such a right; and surely, sir, you, who have endeavored to deprive me of it for your own emolument could not have been ignorant of its value, when you employed Mr. Heath on the occasion. I know not on what terms Mr. Bingham presented the picture to the Marquis of Lansdowne, but I am persuaded that nobleman has either been imposed upon by some misrepresentation, or has never received the letter which I addressed to him on the subject. I shall however, endeavor speedily and fully to develop all the circumstances of so cruel an outrage upon the property of an artist (and the chief hope of a numerous family) and, in the meantime, I shall take proper measures to prevent, as far as it is practicable, the injury that is meditated to my fortune; and I may add, from a view of Mr. Heath's print, to my professional reputation."

It will be seen by the above how alive Stuart was to the loss he had sustained, and how keenly he felt the injury that had been done him. He never forgot it, nor did he forgive the parties to the transaction.

After the death of the Marquis of Lansdowne his pictures were sold, and Stuart's Washington was bought

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by Mr. Samuel Williams, an American, but long a resident of London, for £540 15s and when later on Mr. Williams' affairs became insolvent his creditors disposed of the Lansdowne Washington by lottery; forty tickets were sold at fifty guineas each. It became the property of John D. Lewis who was then a resident of St. Petersburg, and head of the only commission house then established in Russia. The picture however was never taken to St. Petersburg, but was left with the trustees in London. It was inherited in 1841 by his son John Delaware Lewis, M. P., who in 1876 allowed it to be sent to this country for the Centennial Exposition in Philadelphia. This picture subsequently passed into the possession of Lord Rosebery who paid two thousand guineas for it in 1890. It now hangs in his London house.

Stuart painted a number of other full-length portraits of Washington, some copies of the Lansdowne type, while others are known as the "Tea-pot" portraits, so called on account of the position of the arms, which suggest the spout and handle of a tea-pot. This picture shows Washington standing full-length, head to left; the right arm which is extended as if in the act of speaking, in the Lansdowne picture, is here shown as resting on the table; the pose of the figure and the position of the feet are different, and the rug has been changed to a tessellated floor. The head is a copy of the Athenaeum painting, and was not drawn from life.

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THE ATHENAEUM HEAD

This portrait of Washington, with its companion picture of his wife, unfinished as to some of the details, was painted from life in 1796 in Stuart's studio in Germantown, when Washington was sixty-four years of age.

Philadelphia at this time was full of visitors who flocked to his rooms on Chestnut Street at all times of the day, not only to see the great artist at work, but to enjoy the pleasure of his society as well, so that his workroom became almost a salon. Being overrun with callers as well as sitters, Stuart was forced finally to move to Germantown where his painting-room here, became quite as popular as his studio in the city, and was the resort of most of the distinguished men and women who lived in and around Philadelphia at that time.

The vogue for Stuart was so great that it was impossible for him to keep all his engagements but in the midst of his great popularity, he was pleased to be able to paint again the features of the President, and find that Mrs. Washington considered Germantown within pleasant driving distance of their home in Philadelphia.

Upon his arrival in the suburb, Stuart rented a house (now numbered 5140 Main Street) from one Samuel Bringhurst. A little two-story barn back of the house proved a convenient spot for a studio, and this was soon fitted up and used as the artist's workroom. Its inside walls

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in many places showed the daubs of Stuart's brush until a fire destroyed the building some years ago.

“William Wynne Wister says that Samuel Ashmead, whose father-in-law, Samuel Bringhurat, rented the Germantown premises to Stuart, and of whose heirs Mr. Wister bought the property, told him that when General Washington was visiting the studio for a sitting, he was in the habit of walking in the garden and eating fruit from an apple-tree, which in Mr. Wister's time in recent years, still stood and bore fruit. The apple incident if correct, makes the painting of the portrait occur in the late summer or early fall.” In accordance with the record of certain authentic dates relative to various incidents in Washington's life, it is surmised that the sittings for the famous Athenaeum Head were given in Germantown between August 21st and September 19th, 1796.

It was while Stuart was painting this picture that a curious scene occurred, which has been related by Sparks as one of the few instances when Washington's remarkable self-control lapsed into temporary excitement :

“One morning, as the artist approached the house, the street door and inner door were open, so that his eye led directly into the parlor, and just as he was about to ascend the steps, he saw Washington seize a man by the collar and thrust him violently across the room. This was an awkward moment to enter the house ; he passed on a short distance

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but immediately returned and found the President sitting very composedly in a chair. After the salutations, his first words were: 'Mr. Stuart, when you went away, you turned the face of your picture towards the wall, and gave directions that it should remain so, to prevent it receiving any injury; but when I came into the room this morning, the face of the picture was turned outward, as you see it, the doors were open, and here was a fellow raising a dust with a broom, and I know not but that the picture is ruined.' It so happened however, that no essential harm was done, and the artist proceeded with his task."

These original studies of General and Mrs. Washington remained in the possession of the Stuart family until purchased from the artist's widow in 1831 for fifteen hundred dollars. After the death of Stuart they were offered to the State of Massachusetts for the sum of one thousand dollars, which offer was declined. Subsequently an English gentleman offered his widow ten thousand dollars for the pair, but while she was hesitating, thinking they ought to remain in America, he became impatient, and returned to England. Some time after that, an offer of fifteen hundred dollars was made for them by a number of gentlemen who joined together in the purchase and presented them to the Boston Athenaeum Society. The pictures are now in the Boston Museum of Fine Arts where they are visited by pilgrims from all over the United States.

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It was upon this portrait of Washington that Stuart did realize a quota of the fortune he had expected to derive from his paintings of the President. That he left them unfinished as to the background and some minor details does not detract from their interest as life studies, and shows us Stuart's method of proceeding with a portrait. The ground is a delicate fog-gray; the entire head is finished in low tones before the lights are accentuated, or the shades deepened, and even the eyes are hazy. The next stage would have been to bring it up into modeling, the very last touch being the pupils of the eyes, when everything else had been finished. His reason for not finishing these pictures was that he wished to retain the head of Washington as a copy; he realized that he could never do anything better, and so he refused to part with it, using it as a model. From it he painted many replicas, a few good, some fair, and many indifferent, but all showing unmistakable evidence of Stuart's hand; but it became mere pot-boiling, so to speak. The regular price of the replicas was one hundred dollars, and Stuart has been much quoted as referring to these copies as his "hundred dollar pieces"; certain it is that whenever he needed ready money (which he very frequently did) he would paint a copy or replica which invariably sold for that price. It has often been stated that Washington was very anxious to get possession of the original life portrait and repeatedly asked that it be finished and sent to him.

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One day Mrs. Washington called with the General and begged to know when she might have the pictures. Stuart replied he would send her the paintings as soon as they were finished, but he took care never to put in the finished backgrounds and so managed to retain possession of them to the last. Stuart, it is said, remarked when standing in front of the original life-study of Washington, that he never could make a copy of it to satisfy himself, and that towards the last, after having made so many replicas, he found himself working mechanically, and with little interest in his work.

Washington must have realized how important to the artist this life study was, for he himself never really pressed it, and on one occasion on retiring with Mrs. Washington from the artist's studio, he returned to Mr. Stuart and said he saw plainly of what advantage the picture must be to him, and therefore begged him to retain the painting at his pleasure.

Miss Jane Stuart, the artist's daughter, gives a very different version of the story:

"When General and Mrs. Washington took their last sittings, my father told the President that it would be of great importance to him to retain the originals, to which Washington replied: "Certainly, Mr. Stuart, if they are of consequence to you; I shall be perfectly satisfied with copies from your hand, as it will be impossible for me to sit again at present."

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The first replicas made by Stuart from his original life study were done for Washington's Virginia home, his much beloved Mount Vernon. To quote again from Miss Stuart :

"A short time after the pictures were finished the President called upon my father to express the perfect satisfaction of Mrs. Washington and himself at his success : he promised that if he should sit again for his portrait it would be to him.

"My father at this time had so many commissions to copy the head of the President, and the anxiety to possess them was so great, that gentlemen would tell him if he would only make a sketch they would be satisfied, and as he was painting other distinguished men of the day, and hurrying to complete their portraits, these Washingtons were, with some exceptions, literally nothing but sketches."

Stuart very probably worked on several of these at the same time, painting a few hours on each, and completing a portrait when it was required.

After the death of Washington, the artist said that so many people wrote to him to ask if certain heads of the President had been painted from life that his reply was, "If the General had sat for all these portraits, he could have done nothing else, our Independence would have been a secondary matter, or out of the question."

The exact number of replicas made of the Athenaeum Head by Stuart is almost impossible to estimate ; those



WASHINGTON, No. 24

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quoted in the following record are listed as being generally considered undisputed by authorities upon the works of Gilbert Stuart. Of course the pictures have been much copied by other artists, almost every painter in America during the nineteenth century having tried his hand in copying from the originals. In recent years since the value of Stuart's work has shown such a great advance, any number of so-called "Stuarts" have appeared. Many, submitted to the author for his opinion, were undoubtedly copies, some being painted, evidently to deceive the public, on old canvas, or on panels similar to those used by Stuart. To show that such cheats do not belong entirely to the present day we have only to recall the story related by Stuart to Dunlap of his first and only interview with Winstanley; to tell the tale in the artist's own words:

"When I lived at Germantown a pert young man called on me, and addressed me thus:

"You are Mr. Stuart, the great painter?"

"My name is Stuart, sir.

"My name is Winstanley, sir; you must have heard of me.

"Not that I recollect, sir.

"No! Well, Mr. Stuart, I have been copying your full-length of Washington; I have made a number of copies; I have now six that I have brought on to Philadelphia; I have got a room in the State House, and I have put them up;

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before I show them to the public and offer them for sale, I have a proposal to make to you.

“Go on, sir.

“It would enhance their value, you know ; if I could say that you had given them the last touch. Now, sir, all you have to do is to ride to town, and give each of them a tap, you know, with your riding-switch,—just thus, you know, and we will share the amount of the sale.

“Did you ever know that I was a swindler?

“Sir—oh, you mistake, you know.”

Here the narrative goes on to say, the painter rose to his full height, as he turned upon his visitor, and said :

“You will please to walk down stairs, sir, very quickly, or I shall throw you out at the window ;” and Stuart suiting his actions to his words, left his visitor no alternative but to hurry away from the presence of the enraged artist.

Aggravating as was this theft, it was subsequently the means of bringing Stuart a good order, and of his painting his full-length portrait of Washington, standing by the white horse, in full uniform, with the British fleet in the harbor.

This painting known as “Washington at Dorchester Heights” was originally painted for Faneuil Hall. There are several versions of the story, but the following furnished by Miss Jane Stuart to a friend, is undoubtedly correct.

“In an interesting conversation with Mr. Crawford, the artist, in 1846, which I recorded at the time, Mr. Quincy said,

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‘A full-length portrait of Washington was painted by Gilbert Stuart for the Marquis of Lansdowne. Winstanley went to London and while there made several copies of it. One of them he brought back with him, and by my permission it was put up in my office in Court Street. He wished to borrow money on it from me, but I refused. He then took it away, and afterwards induced Mr. S. Parkman to lend him money on it; he then went off leaving the picture behind him.

Mr. Parkman offered to present the portrait to the town of Boston, to be hung in Faneuil Hall; but when the gift was offered in a town-meeting, a blacksmith from the north end rose up and vehemently opposed its acceptance, saying it would be a lasting disgrace to the town of Boston to accept a copy by another artist, of Stuart’s portrait of Washington, when the artist himself was then residing in Boston, and he ought to be employed to paint an original for Faneuil Hall. The offer of the Winstanley picture was declined, the blacksmith carried his point, and Mr. Parkman apparently coincided in his opinion, for he employed Stuart to paint a full-length portrait which he presented to Faneuil Hall.’ ”

This picture of “Washington at Dorchester Heights,” is at present deposited for safe keeping in the Museum of Fine Arts, and a copy of the original painting made by Jane Stuart, has been hung in its old place in Faneuil Hall; Miss Stuart received the same sum (six hundred dollars) for her copy, as was originally paid her father.

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It was to Stuart's picture in Faneuil Hall that Edward Everett in his eulogy of Lafayette, when he had apostrophized the bust of that distinguished patriot, turned and exclaimed: "Speak glorious Washington! Break the long silence of that votive canvas!" words that electrified every one present.

It has been the custom generally to class all of the "Stuart-Washington" busts that face to the left, as "Athenaeums." The author would like to draw special attention to the portrait numbered 36 owned by the Historical Society of Pennsylvania, and portrait numbered 58 owned by Mr. Oscar S. Straus of New York. The strong resemblance between them will be noticed at the first glance, and at the second the very marked differences between them and the Athenaeum picture will be seen. This shows not only in the face, but there is a feeling engendered in those who study the canvases that the subject from which they were painted was *standing*, while all will agree after a study of the busts painted from the Athenaeum head that the subject was *seated*. Again the features and the shadows on the face would all seem to indicate to a close student of the matter, that they were painted from the full-length picture. The author therefore makes the suggestion, and is of the opinion that these two portraits were painted from the Lansdowne type full-length pictures and not from the Athenaeum.

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The portrait numbered 103, owned by Mr. Walter Jennings of New York has frequently been spoken of as resembling the "Tea-pot" full-length type more than the Athenaeum head. This is also the case with the portrait numbered 93 owned by Mrs. Ferree Brinton of Philadelphia ; both these pictures the author thinks were painted from the full-length so called "Tea-pot" portraits.

Miss Jane Stuart states that it had been her father's intention to have the portraits of General and Mrs. Washington engraved by William Sharp, who was by all odds the greatest line engraver in Europe. This was not only to perpetuate his own reputation; but also to provide in a way for his family after his death; unfortunately the matter was never arranged. The Athenaeum Head of Washington was subsequently engraved by Joseph Andrews, and in the most exquisite manner; but Stuart's family could derive no benefit from it, for the picture had then passed out of their possession.

It might be well here to explain that the original Athenaeum Heads are life size in drawing, painted on canvases that are $42\frac{1}{2}$ inches high and $34\frac{1}{2}$ wide, the heads are finished, but the backgrounds remain unfinished, a gray-brown or fog color being vignetted back of the heads. In the President's portrait the head is turned slightly to the left, and he is looking at the spectator with a grave, thoughtful expression. In Mrs. Washington's portrait the

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head is turned slightly to the right, and she wears a large cap of muslin edged with a full ruffle. In the finished bust portraits of Washington drawn by Stuart from the Athenaeum Head, the bust is seen nearly to the waist, black coat, powdered hair, lace or ruffle jabot, and a plain or curtain background. The paintings vary or show slight changes in treatment. This is especially noticed in the jabot which at that time was worn by men in the bosom of the shirt; in some it shows a full ruffle of linen or cambric, in others a lace jabot, and Stuart has painted this lace with the fewest possible strokes, but producing a result as finished and exquisite as the best examples of the English school. One of the most characteristic points in Stuart's American portraits is the thinness of his painting; it seems sometimes, as if his paint hardly covered his canvas, yet the features of his sitters are modeled with a vigor and strength that suggest the use of more pigment than he ever employed.

Tuckerman in his book on American Artists, says of the Athenaeum Head of Washington;

"The freshness of the color, the studious modeling of the brow, the mingling of clear purpose and benevolence in the eye, and a thorough nobleness and dignity in the whole head, realize all that the most intelligent admirer of the original has imagined,—not, indeed, when thinking of him as a leader of armies, but in the last analysis, and complete image of the hero in retirement, in all the con-

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sciousness of a sublime career, unimpeachable fidelity to a national trust, and the eternal gratitude of a free people. It is this masterpiece of Stuart that has not only perpetuated, but distributed over the globe, the resemblance of Washington. It has sometimes been lamented that so popular a work does not represent him in the aspect of a successful warrior, or in the flush of youth; but there seems to be a singular harmony between this venerable image—so majestic, benignant, and serene—and the absolute character and peculiar example of Washington, separated from what was purely incidental in his life. Dauntless courage, loyalty to a just but sometimes desperate cause, hope through the most hopeless crises, and a tone of feeling the most exalted, united to habits of candid simplicity, are better embodied in such a calm, magnanimous mature image, full of dignity and sweetness than if portrayed in battle array or melodramatic attitude. Let such pictures as David's "Napoleon,"—with prancing steed, flashing eye and waving sword—represent the mere victor and military genius; but he, who spurned a crown, knew no watchword but duty, no goal but freedom and justice, and no reward but the approval of conscience and the gratitude of a country, lives more appropriately, both to memory and in art, under the aspect of a finished life, crowned with the harvest of honor and peace, and serene in the consummation of disinterested purpose."

Thus did Gilbert Stuart nobly fulfill the destiny which

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Providence allotted to him, and that he executed the important task which came to his hand satisfactorily and in a manner worthy of the great subject of his brush, there can be no doubt.

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GEORGE WASHINGTON

Vaughan type.

(Showing the right side of the face.)

Nos. 1 to 14.

These fourteen portraits of Washington (life-size figure seen almost to the waist, and turned slightly to the right, showing the right side of the face, hair powdered and tied with black ribbon; he wears a full neck-cloth and ruffled shirt or jabot) were the earliest that Stuart painted. They are known as the "Vaughan type" from the name of the owner of the painting listed as No. 1.

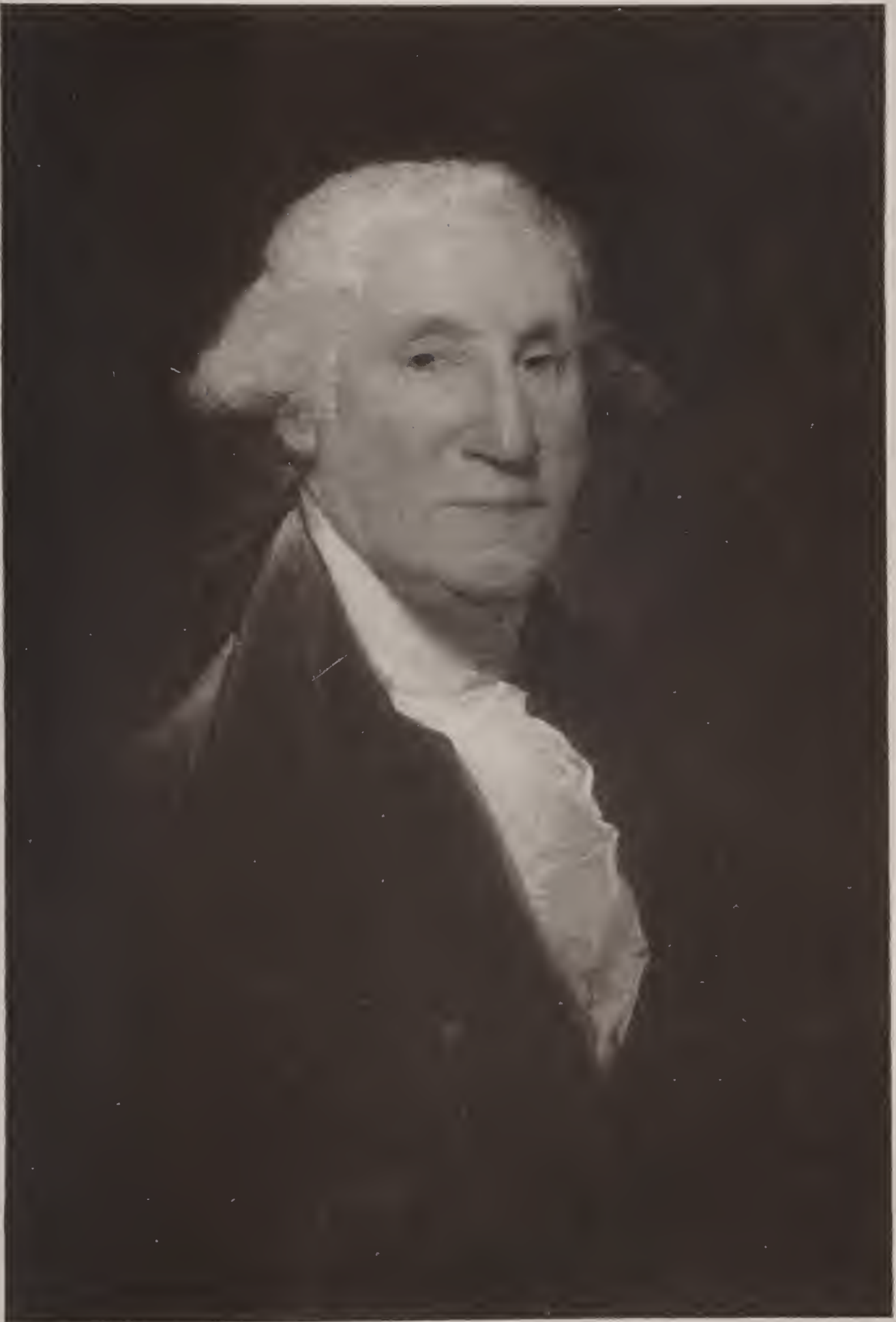
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1 The author believes this is the first portrait of Washington painted from life in September, 1795, at the southeast corner of Fifth and Chestnut Sts., Philadelphia. The painting was taken to London in the late fall of 1795 and there Thomas Holloway the English engraver made a plate from it which is dated Novr. 2nd, 1796, and appeared in "Lavater's Physiognomy." No other engraved portrait of Washington by Gilbert Stuart bears so early a date. It was then owned by Samuel Vaughan of London (1752-1850); it passed on to his son William, and was acquired from his executors, and brought back to America by Joseph Harrison, Jr., the Philadelphia financier and art collector. In 1912 it was purchased by Mr. Thomas B. Clarke of New York, the present owner, from the sale of pictures belonging to the Harrison estate after the death of Joseph Harrison's widow.

Canvas $23\frac{3}{4}" \times 29"$. Bust, showing the right side of the face, powdered hair, black coat, linen jabot, full neck-cloth, plain background.

NOTE.—Rembrandt Peale, who was painting Washington at the same time, wrote in 1859 after seeing the picture again, "It is the first, original portrait painted by Stuart in 1795 at the same time Washington sat to me." (Addressed to Jos. Harrison.) Again on March 16th, 1846, in a letter from Rembrandt Peale, addressed to C. E. Lester, Esq., "Stuart's first portrait was painted same time as mine, Washington giving Stuart his first sitting between my first and second." (Signed) R. PEALE.

This letter and the one addressed to Joseph Harrison, are both in the possession of Thomas B. Clarke, Esq., of New York.



WASHINGTON, No. 1

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2 This portrait of Washington was painted in Philadelphia at the southeast corner of 5th and Chestnut Sts., in September, 1795, for Stuart's warm friend Colonel George Gibbs of New York, who died in 1833. Col. Gibbs sold this picture to his sister Mrs. William Ellery Channing, who in 1858 gave it to her son Dr. William F. Channing, who sold it to the late Samuel P. Avery of New York about 1889. It was purchased from him by the Metropolitan Museum of New York about 1907. In Mason's *Life of Stuart*, he says, "It is claimed this portrait was in Stuart's studio at a time he was having sittings from Washington, and that the artist availed himself of the opportunity thus afforded for revisions and corrections from life." It is impossible at this time to give the order in which Stuart painted these first pictures of Washington. For further details of this picture see "Some account of the 'Gibbs-Channing' Portrait of Geo. Washington. Pub. De Vinne & Co., N. Y., 1900."

Canvas, H. $30\frac{1}{4}$ ", W. $25\frac{1}{4}$ ".

Bust showing the right side of the face, powdered hair, black coat, ruffled jabot and full neck-cloth; an olive-green curtain is draped in the background, showing the sky at the lower right corner.

In this portrait the vividness of color is perfectly preserved and it possesses all the artistic perfection of Stuart's brush.

GILBERT STUART

3 This picture of Washington was painted in Philadelphia in 1795. It is said to have been owned by William Bingham of Philadelphia, senator to Congress, and patron of the Fine Arts, for whom Stuart also painted the full-length portrait the following year. We know that it was purchased later by James Kitchen, proprietor of the "Old Exchange Coffee House," Philadelphia, and that it was inherited by his son Dr. James Kitchen in 1828. It was purchased by the late Charles Henry Hart who sold it to Mr. Marsden J. Perry of Providence, Rhode Island, who sold it in 1921 to Mr. Arthur Meeker of Chicago, Ill.

Canvas, bust showing the right side of face, powdered hair, black coat, ruffled linen jabot, full neck-cloth, red curtain in background.

GILBERT STUART

4 This portrait of Washington was noted in Stuart's list of April 20th, 1795, as painted for "—— Scott, Esq., Lancaster." Mr. Alexander Scott died in 1810. It is said the portrait was sold to Edward Brien, and was inherited by his granddaughter Mrs. Anna R. Reilly of Trenton, N. J., who sold it to Charles A. Munn of New York. For further history of picture see "Some Oldtime Lancaster Portraits of Washington," by Judge C. I. Landis. Pub. by Lancaster Historical Soc., Feb. 2nd, 1917, Vol. XXI, No. 2.* Canvas, 25" × 30". Bust, showing right side of face, powdered hair, black coat, ruffled jabot, full neck-cloth. The background has no curtain and is a mellow crimson or maroon.

* Also see "Three Types of Washington Portraits," by Chas. A. Munn, 1908, and the *New York Sun*, Jan. 21st, 1917, "Tracing Pedigrees of Two Stuart's Washingtons," by Chas. Henry Hart.

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5 This portrait of Washington was owned in England, for many years, by the family of Lord Camperdown the British Admiral, born in Dundee 1731, died 1804. It was purchased from the family in England by M. Knoedler & Co., and brought to New York and sold by them to the late Henry Clay Frick, Esq., and is at present in his residence in New York.

Bust, showing the right side of the face, hair powdered and tied with a black ribbon; he wears a red-brown coat, full neck-cloth, ruffled shirt or linen jabot. An olive-green curtain hangs in the background, showing the sky at the lower right corner of the picture.

Canvas, size $23\frac{3}{4}'' \times 29\frac{1}{2}''$.

GILBERT STUART

6 This portrait of Washington was owned for many years by the Fisher family of Philadelphia. It was purchased in 1921 by Mrs. George F. Tyler of Philadelphia.

Bust, showing the right side of the face, powdered hair, black coat, ruffled linen jabot, full neck-cloth. A red-brown curtain in background, showing the blue sky at lower right corner. Canvas, 25" × 30".

NOTE.—A close copy of the "Gibbs-Channing" picture No. 2. This picture is said to have been purchased from the artist by Mr. Fisher, and had never been out of the possession of the family, until the sale in 1921.

GILBERT STUART

7 This portrait of Washington was the property of General Henry Lee, known as "Light Horse Harry Lee" and was highly prized by him. General Lee, finding himself unable to pay a debt owing Mr. Somerville of Charles Co., Maryland, turned over to him the silver, library, and pictures of the Lee homestead in Stratford, Va. After the death of Mr. Somerville the portrait was left to his brother, Vernon Somerville of Bloomsbury, Maryland. It was purchased from him by his nephew Vernon Brien, from whom Mr. John B. Morris bought it in 1856. It has since remained in the Morris family, first in possession of Mrs. Thomas Hollingsworth Morris, and in 1915 it was inherited by her daughter Mrs. Clayton C. Hall, of Ruxton, Maryland.

There are four interesting documents in connection with the portrait: The first one is written by Mrs. Henry Winter Davis, daughter of Mr. J. B. Morris, and states that General Lee gave his library, silver, and pictures to satisfy a debt to Mr. Somerville.

The second is a statement written by Mr. Vernon Somerville that the portrait had previously been in the possession of General Henry Lee.

The third is the receipt from Mr. Vernon Brien to Mr. J. B. Morris for payment of the portraits.

Fourth, is an excerpt from a letter written by G. N. Carter in 1858 saying that his mother, who was the daughter of General Lee, well remembered the portrait hanging in the Lee Home.

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Mentioned in "Original Portraits of Washington," by Elizabeth Bryant Johnston, Boston, 1882, page 94.

Purchased in 1922 by M. Knoedler & Co., and now owned by Edward S. Harkness of New York.

Bust, showing the right side of the face, hair powdered and tied with black ribbon; he wears a black coat, full neck-cloth, ruffled shirt or linen jabot. Plain tint background.

Canvas, 29" × 24".

GILBERT STUART

8 This portrait of Washington was owned in Ireland for many years, where it was in the possession of the Sinclair family of Dublin. It was purchased in London by Knoedler & Co., and brought to New York in 1920, and purchased by the Hon. Andrew W. Mellon of Pittsburgh, Penna.

Bust, showing the right side of the face, hair powdered and tied with a black ribbon; he wears a black coat, full neck-cloth, ruffled shirt or jabot, plain background. Canvas size 24" × 29½".

GILBERT STUART

9 This portrait of Washington has been in the possession of the Coleman family of Philadelphia for many years. It is a strong presentation of Washington, brilliant in color; it has recently been cleaned by M. Knoedler & Co., New York. Present owner Mr. G. Dawson Coleman, Philadelphia.

Bust, showing the right side of the face, powdered hair, black coat, ruffled linen jabot, full neck-cloth, plain background. Canvas, $24\frac{1}{4}'' \times 29\frac{1}{4}''$.

NOTE.—A close copy of the first picture, No. 1.

GILBERT STUART

10 This portrait of Washington was originally owned by Alexander Contee Hanson. He was Chancellor of Maryland and one of General Washington's secretaries and aides. It was purchased directly from the Howard family of Belmont, Howard Co., Maryland, in March of 1913, by Herbert L. Pratt of New York.

Bust, showing the right side of the face, powdered hair, black coat, ruffled linen jabot, full neck-cloth; plain neutral tint background. Twilled canvas, 25" × 31".

GILBERT STUART

11 This portrait of Washington was originally owned by Mrs. Hugh Thompson (nee Maria Ball Carter) a grand niece of General Washington ; she later married Prof. George Tucker of the University of Virginia. It descended to Mrs. George Rives and Mrs. Gessner Harrison daughters of Prof. Tucker. In 1874 they sold it to Francis Robert Rives, who in 1908 bequeathed it to his son George L. Rives of New York ; it is now the property of his wife.

Bust, showing the right side of the face, powdered hair, black coat, ruffled linen jabot, full neck-cloth, plain background. Canvas, about 25" × 30".

GILBERT STUART

12 This portrait of Washington was originally owned by John Eager Howard (1752-1827) of "Belvedere," Maryland. It was inherited by his son who sold it to the late Willard Straight of New York.

Bust, showing the right side of the face, powdered hair, full neck-cloth with ruffled linen shirt or jabot, plain background.

Canvas, about 25" × 30".

GILBERT STUART

13 This portrait of Washington was noted on Stuart's list of April 20th, 1795, as painted for "Wm. Ludwell Lee, Greenspring, Va." After the death of Wm. L. Lee it was inherited by his nephew Robert E. Lee. It was acquired by Volkner, of Baltimore, a picture restorer, who gave it to Dr. Crim from whom it came to Dr. Geo. Reuling of Baltimore, from whose estate it came to John F. Braun, of Philadelphia.

NOTE.—In one of Charles Henry Hart's letters, dated December 30th, 1914, he speaks of this portrait as differing from the Vaughan portrait in some details and combining characteristics of the Athenaeum type, making an agreeable combination.

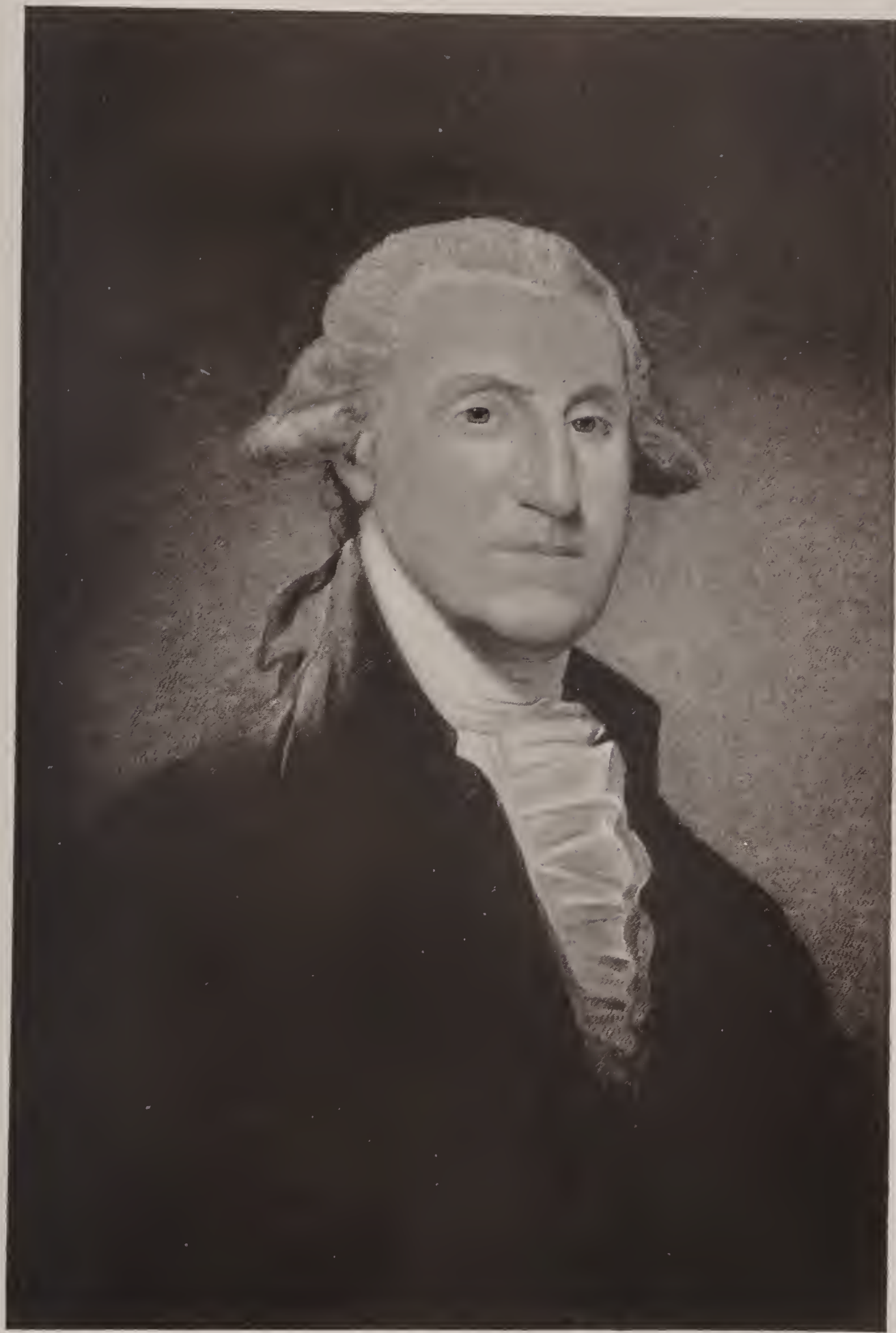
Canvas, 24" × 28". Bust, showing right side of face, the hair and neck-cloth are less minutely handled than in the others of this type.

GILBERT STUART

14 This portrait of Washington was purchased by Dr. Gilbert Parker and Charles Henry Hart at an auction held in Philadelphia, of the collection of Charles Steigerwalt of Lancaster, Pennsylvania. After the deaths of Dr. Parker and Mr. Hart, the painting was sold by William Macbeth Inc. of New York to the Art House Inc. of New York.

Bust, showing the right side of the face, plain background, black coat, ruffled linen jabot.

Canvas, size 25" × 30".



WASHINGTON, No. 14

GILBERT STUART

15 This portrait of Washington has been frequently referred to as the "Unique type," as no replica of it is known. The features and composition suggest the Vaughan type, but the head is turned to the left as in the Athenaeum, and the jabot is of lace. The author is of the opinion that it was the first portrait that Stuart painted after his fourteen examples of the Vaughan type. In this he tried the experiment of painting the left side of the face. This he evidently preferred as all his subsequent portraits are of the Athenaeum type with the head to the left. This picture was owned by General Edward Hand of Lancaster, who was a close friend of Washington. Genl. Hand occupied the position of Adjutant-General of the Continental Army. The picture was bought at the sale of his property by Matthias Zahm, and his grandson sold it to Chas. H. Barr; from him it passed on to Henry T. Coates who sold it through Charles H. Hart to Alexander Smith Cochran of New York; it hangs in the Philipps Manor House, Yonkers, New York.

Canvas about 25" \times 30". Bust to left, the composition and expression being similar to the "Vaughan type." Black coat, powdered hair, full neck-cloth, lace jabot, plain background.

For additional information see "Some Oldtime Lancaster Portraits of Washington." By Judge C. I. Landis. Pub. in 1917 by Lancaster County Historical Society, also "Tracing Pedigrees of Two Stuart's Washington," by Charles Henry Hart, in the *New York Sun* of Jan. 21st, 1917.

GILBERT STUART

GEORGE WASHINGTON

Lansdowne, tea-pot, and other full-length portraits,
Nos. 16 to 29.

Half and three-quarter length portraits. Nos. 29 to 32.

GILBERT STUART

16 Full-length portrait of Washington. (Lansdowne type.) In April, 1796, Stuart painted his second portrait of Washington from life, a full-length standing figure facing left with the right arm extended as if in the act of speaking. The portrait was painted for William Bingham of Philadelphia, senator in Congress, patron of the Fine Arts; and friend of the artist, for whom it is said he painted the portrait of the President in 1795, showing the right side of the face. The painting owned by the Pennsylvania Academy of the Fine Arts, is signed "G. Stuart, 1796," and is supposed to be the original; a replica was ordered by Mr. Bingham for the Earl of Shelburne, afterwards first Marquis of Lansdowne.

The Academy's picture is in perfect condition, having done almost no traveling. When it was finished it was hung in Mr. Bingham's mansion "Lansdowne," on the west side of the Schuylkill, the grounds of which are now included in Fairmount Park. After the death of William Bingham it was transferred to the gallery of the Academy and has hung there undisturbed for more than a century. The signature is plainly visible in the lower left-hand corner of the canvas; the colors are as fresh today as they were when the painting was executed.

Canvas, size 96" × 60".

GILBERT STUART

17 This portrait of Washington is a replica of No. 16 and was painted from the original owned by the Pennsylvania Academy of Fine Arts. It was ordered by Mr. Bingham for Lord Lansdowne; after his death it was purchased by Samuel Williams a British merchant for five hundred and fifty pounds; Mr. Williams becoming insolvent, his creditors disposed of the picture by lottery, when it became the property of John Delaware Lewis, M. P., who loaned it to the Centennial Exhibition in Philadelphia in 1876. The picture subsequently passed into the hands of the Earl of Rosebery and hangs in Carleton House, London.

Canvas, size 96" × 60" (not signed or dated).

GILBERT STUART

18 This portrait of Washington is a replica of No. 16 and was painted for William Constable, and formerly hung in the Old Constable House until 1803, when it was bequeathed to Constable's son William Constable of Schenectady, N. Y., who moved it to the Pierrepont Mansion on Pierrepont Place, Brooklyn, N. Y., where it has remained ever since. It was purchased in 1812 by Mr. H. E. Pierrepont, and is now owned by Mr. Robert Low Pierrepont.

This picture was copied by Prime in 1841 for the Council Chamber, Hudson, N. Y. Also copied by Frothingham and owned by Mr. Low of Salem.

Canvas, $96\frac{1}{4}'' \times 60\frac{1}{4}''$.

NOTE.—From the recollections of Mrs. H. B. Pierrepont. “After our return from England in 1795 my father went to Philadelphia and at the request of his mother engaged Gilbert Stuart to take his likeness for his family. Gilbert Stuart was at the time of my father's visit (1796) painting a full-length portrait of Washington for Mr. Bingham who presented it to the Marquis of Lansdowne. My father was so much pleased with it that he engaged Stuart to paint one for him at the same time, as the General was giving him sittings. Stuart who was well acquainted with my father promised both pictures should be worked upon alternatively, so that both should be originals.”

GILBERT STUART

19 This full-length portrait of Washington is of the "Lansdowne type," but shows several details varying from the original. It is said to have hung at one time in Tammany Hall, New York City. It was acquired by Wm. M. Tweed who presented it to his daughter Mrs. Macginnis of New Orleans. It was sold by the heirs to the Ehrich Gallery, New York.

It is supposed that this painting was the one owned originally by Gardiner Baker of New York. In 1778 Baker went to Boston for the purpose of exhibiting the picture in that city, but he was taken down with yellow fever, and died, his effects became scattered and all trace of the portrait was lost. Canvas, 92" high, 52" wide.

GILBERT STUART

20 This portrait of Washington is a full-length of the "Lansdowne" type, and is evidently the study for the life-size picture. This picture was in the possession of Richard Foster Breed of Massachusetts; it was later in England in the hands of members of the Breed family until brought back to this country by William A. Shaw of Philadelphia about 1895, the following letter from the engraver John Sartain is of interest.

Corner Broad & Master Streets,
Philadelphia, October 1, 1895.

William A. Shaw, Esquire,

My dear Sir,

I thank you for favoring me with the sight of your beautiful Stuart. I examined it carefully but it did not need that to decide that it was a genuine work of the artist's own hand, for it was evident at a glance. I imagine it must have been his study for the general plan or arrangement before painting his large life-size picture for Mrs. Bingham, and the head added after he had painted Washington from life.

I congratulate you further on the possession of such a gem from the facile brush of the master.

Yours truly,

(Signed) John Sartain.

Canvas, 13" wide, 20" high.

Acquired by John F. Braun, Esq., of Philadelphia in 1919.



WASHINGTON, No. 20

GILBERT STUART

21 This full-length portrait of Washington of the "Lansdowne type" was presented to the Catholic Club of New York City by Mr. Joseph Thouron, a former president of the club, who married the daughter of the French consul in Mobile, and lived for years in Charleston, S. C.

Canvas, 96" × 62".

GILBERT STUART

22 This full-length portrait of Washington was painted for Peter Jay Monroe, Esq., of New York, and was purchased from his family in July, 1845, by Mr. James Lenox of New York. It is what is known as the "tea-pot" type, that is, the arm is not extended and the hand rests on the table, the position of the arms suggests the spout and handle of a tea-pot. The painting hangs in the picture gallery of the New York Public Library, 5th Ave. & 42nd St., New York.

There are slight variations in many of these full-length portraits, the attitude being the same, but the figure in this portrait is placed more to one side which makes slight changes in the accessories. The letters "G. St" appear on the leg of the table, the rest of the name being covered by the tablecloth.

The picture was engraved by John Sartain of Philadelphia, and Ritchie of New York, for an edition of Washington's Farewell Address, published for Mr. James Lenox.

NOTE.—See No. 103 for unfinished head that is supposed to be the study head used in painting the full-length portraits of this type.

GILBERT STUART

23 The history of this full-length portrait of Washington painted for the State House in Providence, R. I., is as follows: At the February session of the General Assembly, 1800, the following resolution and preamble was adopted: "The citizens of this State having on all proper occasions uniformly expressed their inviolate attachment to the person of the late General George Washington, and their entire approbation of his conduct in public and private life; the General Assembly, deeply impressed with the importance of perpetuating his eminent virtues, which have shown with unrivalled lustre, and of transmitting to posterity the high estimate in which he is held by his fellow-citizens, and of giving them an opportunity of seeing the likeness of the man who was first in war, first in peace, and first in the hearts of his countrymen; and who expressed in his features the benevolence of his nature, maintained in his person the dignity of his mind; do resolve that two portraits of him, drawn at full-length by some eminent artist, with suitable frames, be procured at the expense of the State and that one of them be placed in the Senate Chamber in each of the State Houses in the counties of Newport and Providence." The order was given Stuart by the General Assembly at the May session, 1801; he received twelve hundred dollars for the two pictures. When the portraits were finished they were framed and placed in the care of Joseph Anthony & Co., of Philadelphia, by whom they were shipped to Rhode Island on board

GILBERT STUART

of Gibbs & Channing's sloop "Eagle." The pictures were received in Newport in October, 1801. They met with an enthusiastic reception and for weeks their exhibition drew crowds of admirers from all portions of the State.

Full-length figure standing by table with hand resting on document placed upon the table, "tea-pot" type.

Canvas, size about 95" × 60".



WASHINGTON, No. 23

GILBERT STUART

24 This full-length portrait of Washington painted for the State House in Newport, Rhode Island. For the history of the painting of this picture see that of the portrait in the State House at Providence (No. 23). About 1905 the portrait was "restored" and the picture has lost much of its former beauty.

The letters "G. St" appear on the leg of the table, the rest of the artist's name being covered by the tablecloth.

Canvas, size about 95" × 60".

NOTE.—For many years an excellent copy of this painting by William A. Wall hung in the New Bedford Court House, and has frequently been quoted as being a replica by Stuart. Wall was a New Bedford artist, a student of Thomas Sully, and his copy of Stuart's painting in Newport was purchased by subscription for the Court House at New Bedford, Mass.

GILBERT STUART

25 This full-length portrait of President Washington ("tea-pot" type) by Gilbert Stuart was purchased from him by the General Assembly of Connecticut in May, 1800, at the first session after the death of Washington. It was ordered to be hung in the Council Chamber (afterwards called the Senate Chamber). The committee to purchase the portrait consisted of James Hillhouse, Chauncey Goodrich and John Trumbull, the poet. It now hangs in the State House in Hartford, Conn. The painting has been engraved, by Illman & Pilbrow (Baker 261—Hart 647).

Canvas, size about 95" × 60".

GILBERT STUART

26 This portrait of Washington is described as being a small full-length figure in court dress. The picture was said to have been exhibited in the Centennial Exposition of 1876 by its owner Mr. George F. Meredith of London, who gave its history as having been owned by him for twenty years; before that it belonged to his wife's father the late Mr. William Schofield, M. P., for Birmingham, who was married to an American lady, and it was said the portrait had been presented by General Washington to one of her ancestors who had been attached to his staff.

It was taken back to England, after the Centennial Exposition, and was brought to the notice of Miss Jane Stuart who is said to have recognized it as her father's work. It is now in the National Portrait Gallery in London and is catalogued as "Attributed to Gilbert Stuart." It is the so-called "tea-pot" type, on canvas $28'' \times 19\frac{1}{2}''$, and was purchased by the Trustees of the National Portrait Gallery London, June, 1887.

DESCRIPTION.—A full-length figure on a small scale, in a black velvet suit, white cravat and lace fall, lace ruffles, knee breeches and gilt shoe buckles, standing to the left on a marble pavement, resting the fingers of his right hand on a paper partially unrolled and laid on table covered with a red cloth. The corner leg of the table is seen handsomely carved, composed of Roman faces surmounted by eagles grasping thunderbolts. Behind him are tall columns and a purple drapery with gilt cords and tassels. To the left of the figure beneath the drapery is a bright blue sky with sunrise effect.

GILBERT STUART

Upon the table to the left appear the President's black hat, a silver inkstand of classic shape, a couching dog (letter weight), and a few bound volumes placed upright ; other volumes are seen on the floor, one leaning against the leg of the table. The face is seen in three-quarters to the left, close shaven, the small very dark eyes fixed on the spectator. His own natural hair is powdered, with a black silk bag attached to the collar of the coat. His left hand supports his gilt-hilted sword. The entire composition is dignified and appears to be a design for a grand historical portrait.

GILBERT STUART

27 This full-length portrait is "Washington at Dorchester Heights." Standing figure in uniform ; at the right is a white horse, seen from behind. At the left is seen the British fleet in the harbor. Washington wears a blue coat with gold buttons and epaulettes, white waistcoat, and breeches, high boots and spurs ; he holds his hat in his right hand at his side ; his left hand holding the bridle of his horse rests on the pommel of his saddle. The sky is covered with clouds and with the smoke and reflected flame of cannon.

Deposited by the City of Boston, at the Boston Museum of Fine Arts, in 1876. It was painted on the order of Mr. Samuel Parkman for Faneuil Hall in nine working days. Stuart's daughter says the head was copied from the "Athenaeum" portrait. Stuart received six hundred dollars for the picture. Miss Stuart has made several copies of her father's original picture.

Panel, 108" high and 72" wide.

GILBERT STUART

28 This portrait of Washington was called "small full-length of Washington" by Stuart, and was the original study for the picture known as "Washington at Dorchester Heights," owned by the City of Boston. In 1810 it was owned by Mr. I. P. Davis of Boston; it then came into the possession of Mr. Ignatius Sargent of Brookline, who purchased it from the heirs of Mr. Davis.

NOTE.—A small copy of the full-length portrait of Washington, standing beside a white horse ("Washington at Dorchester Heights"), owned by Mr. Edward R. Warren, is loaned to the Bostonian Society. It has often been spoken of as Gilbert Stuart's study for the large picture (No. 26). It is a copy by Jane Stuart, and Mr. Warren states he purchased it from a dealer who bought it directly from Miss Stuart at her studio in Newport. It is an excellent copy, size 24" × 36".

NOTE.—The full-length "Lansdowne type" portrait of Washington hanging in the White House, the home of our Presidents, was made by Jane Stuart from the original by her father in the Pennsylvania Academy of Fine Arts.

NOTE.—Another copy of the "Lansdowne" portrait hangs in the House of Representatives, Washington, D. C., made by John Vanderlyn.

NOTE.—The full-length portrait of President Washington (Stuart-Lansdowne type) owned by the Kentucky State Historical Society at Frankfort was painted by Oliver Frazer. In 1834 the State of Kentucky paid \$550 for this life-size copy by Frazer and ordered it hung in the Old State House; after it was abandoned in 1909, it was turned over to the State Historical Society.

GILBERT STUART

29 This half-length portrait of Washington was painted by Stuart in 1797 from the full-length picture that he had painted for William Constable, Esq., before the picture was sent to New York (No. 18).

This picture, soon after it was painted, came into the possession of General Alexander Hamilton. The tradition in the Hamilton family is that it was a gift from Washington. Another claim is that it was presented by Mr. William Constable, a merchant of New York, in support of which there exists a receipt from the artist, dated Philadelphia, July 13, 1797, for the sum of two hundred and fifty dollars for painting a half-length portrait of Washington (of the above size) for Mr. Constable.

The picture remained in General Hamilton's possession until his death, and with his widow (a daughter of General Schuyler) until her death in 1854, when it became the property of her son, Mr. James A. Hamilton, who bequeathed it to his son, Mr. Alexander Hamilton, who in turn bequeathed it (with Ceracchi's bust of General Hamilton) to the Astor Library, subject to the death of his widow. His death occurred in 1889. She died in the spring of 1896, when these two art objects, which had remained in the library of the Hamilton residence near Irvington-on-the-Hudson until July, 1896, were transferred to the New York Public Library, by the executor, Mr. Philip Schuyler. Canvas, 50" × 40".

Half-length seated, head to left, holding a document in his hands, with a dress-sword resting in his lap. A stone pedestal and columns with a curtain form the background, and to the left is seen water and shipping.

GILBERT STUART

30 This portrait of Washington was painted in January, 1822, for William D. Lewis; the picture was taken by him to St. Petersburg when he resided in Russia. It was afterwards at his home at Florence Heights, N. J. After Mr. Lewis' death in 1881 it was deposited with the Pennsylvania Academy of the Fine Arts. The head was copied from the "Athenaeum" picture. It shows a half or three-quarter figure seated at a table, in civil dress, with his right thumb and finger ends on a map. The hilt of his sword rests against his arm; back of him is a massive crimson curtain with tassels; beyond in the sky is a rainbow.

Canvas, 34" × 44".

NOTE.—Recorded in "Original Portraits of Washington," by Elizabeth Bryant Johnston, page 103.

"A half-length of Washington was originally painted for James Perkins Sturgis, and was noted as belonging at that time to Russell Sturgis of London. Also another half-length portrait as having been owned by Mrs. Maria W. Tuley of Winchester, Virginia.

Nothing else has been discovered about these portraits.

GILBERT STUART

31 This portrait of Washington is in full uniform, standing with hand on hip, the right hand resting on a telescope, landscape in background.

It was purchased by M. Knoedler & Co., from Mrs. Beverly Betts of Jamaica, L. I., in whose family it had been since 1815. Sold to Mr. James Speyer of New York.

Canvas, 46" × 57".

GILBERT STUART

32 This portrait of Washington was purchased from Miss Jane Stuart, daughter of Gilbert Stuart, by Major John Francis Sanford. In 1867 Major Sanford married Charlotte Adams, niece of John Adams, Second President of the United States. His son died about twenty years ago, and left it to his son who died in 1912, and the latter left it to his sister and sole executrix, the Countess Sala. The picture is now the property of the Detroit Athletic Club. In 1913 Mr. George H. Story wrote that he had examined the painting and that it was an original by Gilbert Stuart.

Three-quarter length, standing, right hand thrust in front of vest, black velvet suit with lace jabot at neck and wrists. He holds his dress-sword in his left hand by his side.

Canvas, 47" × 59".

GILBERT STUART

GEORGE WASHINGTON

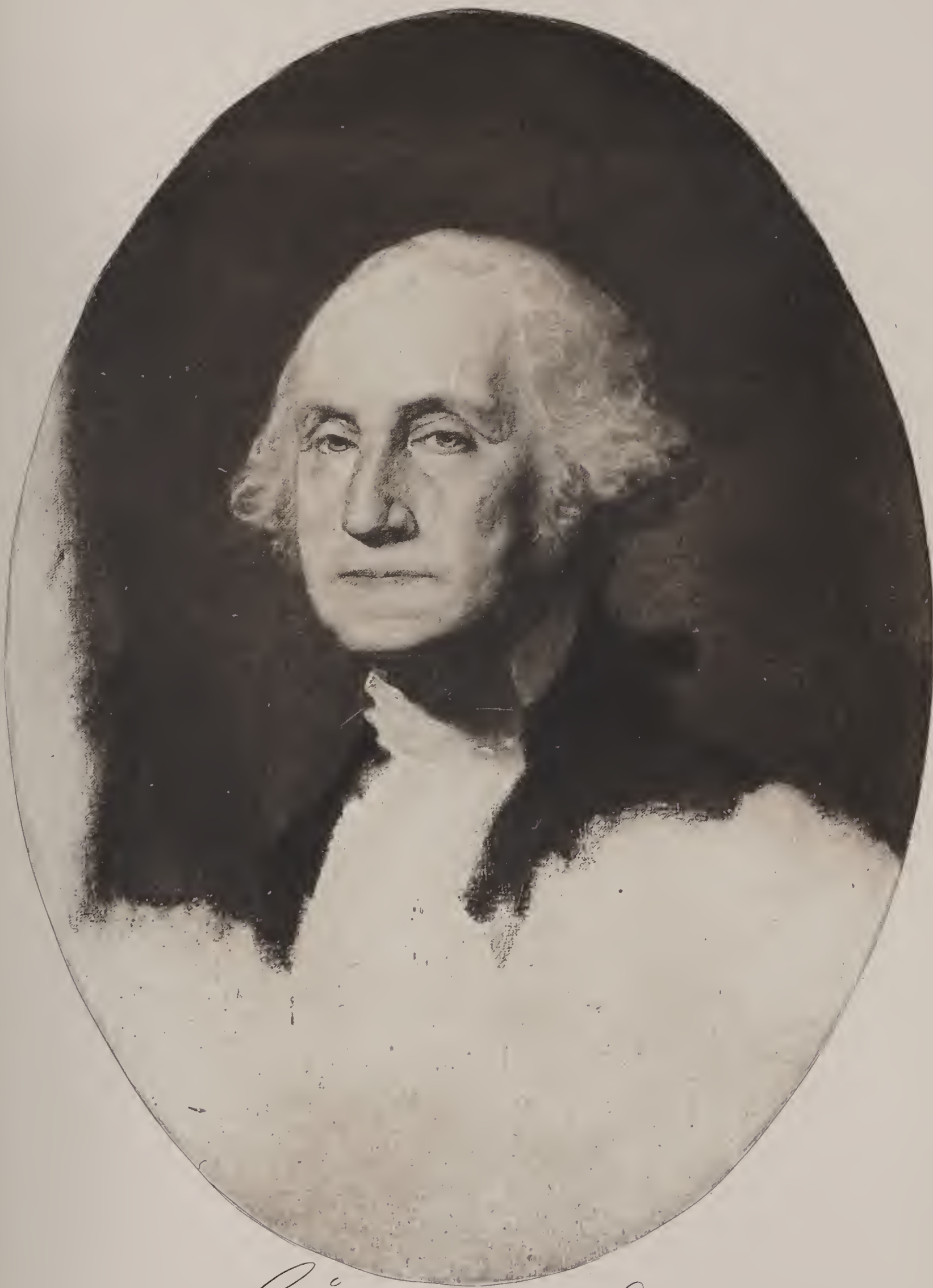
The Athenaeum Portrait

GILBERT STUART

33 This portrait of Washington is the original painting from life, unfinished as to background, which is gray-brown, vignetted. The head is finished and the line of shoulders indicated. Painted from sittings given in 1796 to Gilbert Stuart in his studio in Germantown, when Washington was 64 years of age.

Canvas, 42" \times 34½".

Owned by the Athenaeum Society and deposited in 1876 with the Boston Museum of Fine Arts.



George Washington

Untouched Photo Gravure from the original by Stuart,
in the Museum of Fine Arts, Boston.
The proprietors of the Boston Athenaeum

GILBERT STUART

34 This portrait of Washington was painted by Stuart on the order of the American Philosophical Society in 1803. To quote from the records of the Society:

“December 27th, 1799. Special meeting of American Philosophical Society, taking into consideration the loss of their fellow-member, a citizen distinguished by his virtues and his eminent services to his country. Resolved, That as a mark of their high respect and veneration for his character, it be recommended to the members to wear a black crape round the left arm as mourning for 30 days. Agreed that a portrait of George Washington be procured to be hung up in the Society Hall.”

“April 15th, 1803. Washington’s portrait ordered by Stuart, December 27th, 1799, was presented for inspection, and referred to

William Hamilton,
Benjamin H. Latrobe,
Williams S. Jacobs,

to report on the merits previous to any order for its purchase.”

“May 20th, 1803. Report of Committee on Washington’s portrait read, and received.

“To the American Philosophical Society, the undersigned Committee, to whom was referred the consideration of the merits and value of a Portrait of General Washington painted by Gilbert Stuart, Esq., report

GILBERT STUART

“That the Portrait is equal if not superior to other copies of the bust of Mr. Stuart’s whole-length portrait of General Washington, made by himself, which your Committee have seen. The picture possesses the strong likeness and the spirit of the original, and it having been painted about 6 years ago, the present state of the coloring proves that more than the usual attention has been paid to the goodness and durability of the colors which has been used. The commendation of your Committee can add nothing to the acknowledged merit of all Mr. Stuart’s performances, nor is it necessary to remark on the peculiarities in the drawing in this individual portrait, for they are those which the original possesses.

“The price of the portrait, as it includes the frame, is below that of other portraits of the same kind, by the amount of the value of the frame which may be about 16 Dollars. Upon the whole, as it is now impossible to obtain an original portrait of this illustrious member of the American Philosophical Society, your Committee are of the opinion, that it is not probable that a wish of the Society to possess his likeness will ever be better fulfilled than by the acquisition of that now offered.

B. Henry Latrobe,

William Stephen Jacobs.”

Philadelphia, May 3rd, 1803.

Canvas, 25" × 30". Bust to left, black coat, lace jabot, plain background. The portrait hangs in the Assembly Room of the Society, South 5th St., Philadelphia.

GILBERT STUART

35 This portrait of Washington is now owned by the Historical Society of Pennsylvania.

(Copy of presentation letter.)

Philadelphia Club, November 5, 1903.

To the President of The Historical Society of Pennsylvania.

Dear Sir,—I have the pleasure of presenting through you to The Historical Society of Pennsylvania a portrait of Washington, painted in oil by Gilbert Stuart. It originally belonged to Mr. Gilbert Robertson, who was the British consul in Philadelphia from the year 1818 until his death in 1836. It then passed to his step-daughter, my mother, Juliana Matilda Gouverneur, wife of the late Francis Rawle Wharton, Esq.; from her to my sister, Alida Gouverneur Wharton, wife of the late John T. Montgomery, Esq., and from her by bequest to me. In presenting this valuable portrait to your Society, I trust that it will be carefully preserved upon the walls of one of its fire-proof rooms.

With the assurance of my high regard and best wishes for the continued prosperity of your esteemed institution, believe me,

Yours very respectfully,

Francis R. Wharton.

The above portrait is mentioned in Mason's "Life and Works of Gilbert Stuart," page 106.

It is framed with spandrels and gives the impression of an oval, but the canvas is rectangular, 29" × 24".

Bust, to left, black coat, lace jabot, plain background of a gray-brown.

GILBERT STUART

NOTE.—The drawing of the head, the features, and lines of the figure all show a strikingly similar effect to that of the Lansdowne full-length portrait. The author is of the opinion that this portrait and No. 58 and No. 64 were painted from No. 16 ; a comparison and study of the portraits will be found most interesting.



WASHINGTON, No. 35

GILBERT STUART

36 This portrait of Washington was noted as painted for Joseph Thomas about 1796. It was acquired by the Hon. Robert Waln of Philadelphia (1765-1836), who left it to his son Lewis Waln, who willed a life interest in it to his brother William and his sister Phebe; after their deaths it was to become the property of the Library Company of Philadelphia. In 1882 it came to the Library Company and in 1922 it was acquired by Mr. George Elkins of Philadelphia.

Bust, to left (Athenaeum type), black coat, full neck-cloth, lace jabot, plain neutral tint background.

Canvas, size 25" × 30".

GILBERT STUART

37 This portrait of Washington was painted in 1798 for William Rawle who was U. S. District Attorney for Pennsylvania under Washington. There was a tradition that in compliance with Mr. Rawle's wishes, Washington gave Stuart three sittings for the picture. It is in any event a fine early copy. The picture descended to Dr. Herbert Norris of Philadelphia, and was sold by his widow to the artist Albert Rosenthal of Philadelphia, who sold it to Mr. Geo. S. Palmer of New London, Conn., who sold it to Mr. Howard Young of New York, who sold it to Mr. W. W. Carnill of Rydal, Pennsylvania, who is the present owner.

Bust, to left (Athenaeum), black coat, full neck-cloth and lace jabot, plain background.

Canvas, size 25" × 32".

GILBERT STUART

38 This portrait of Washington was originally owned by James Yard of Philadelphia, who sold it to the dealer C. N. Robinson, who in turn sold it to Mr. Joseph Swift on April 23rd, 1853. On the death of Mr. Swift it passed into the possession of his daughter Mrs. Thomas Balch in 1882, and is still owned by her descendants.

It is a most beautiful portrait, and would justify the report that the artist had had the benefit of study and sketching from life in the finishing of the picture.

Bust to left (Athenaeum), black coat, lace jabot, plain background.

Canvas, size about 25" × 30".

GILBERT STUART

39 This portrait of Washington is mentioned in "Mason's Life of Stuart" as being painted for Jonathan Mason of Boston; it descended to Mrs. Wm. Appleton, and has recently been acquired by the Rhode Island School of Design, at Providence, R. I., in 1922.

Bust to left (Athenaeum type) black coat, full neck-cloth, lace jabot, plain background.

Canvas, size about 25" × 30".

GILBERT STUART

40 This portrait of Washington was first owned by William Allibone of Pennsylvania. At his death in 1821 it passed into the hands of his wife, and remained in the family until purchased by Knoedler & Co., of New York, in 1921, who sold it to Mrs. Thomas J. Emery of Cincinnati, Ohio.

Bust, head to left (Athenaeum), black coat, ruffled linen jabot, full neck-cloth.

Canvas, $24\frac{1}{4}'' \times 29\frac{1}{4}''$.

GILBERT STUART

41 This portrait of Washington belonged to Dr. George C. Shattuck of Boston, who died in 1854. His own portrait was painted by Stuart between 1818 and 1820 and the family presume he purchased the Washington portrait from the artist at that time. It was inherited by his son who died in 1893, who left it to his daughter who died in 1918 and from whose estate it was acquired by Knoedler & Co.

Bust, head to left (Athenaeum), black coat, powdered hair, lace jabot, full neck-cloth.

Canvas, $25\frac{1}{4}'' \times 30\frac{1}{4}''$.

The portrait is now owned by Mr. John D. Rockefeller, Jr., of New York.

GILBERT STUART

42 This portrait of Washington was originally owned by the Willing-Thomson families of Philadelphia, who sold it through Robert M. Lindsay, the picture dealer at 11th and Walnut Sts., to the "Brook" of New York. It now hang in their club house on 40th Street, New York.

Bust, head to left (Athenaeum), black coat, powdered hair, lace jabot, full neck-cloth.

Canvas, about 25" × 30".

GILBERT STUART

43 This portrait of Washington was painted for General Hunt of New Jersey. It descended to his nephew Col. Wesley P. Hunt of Trenton, N. J. It is said that members of the Hunt family were wine merchants of Philadelphia and intimate friends of Stuart during his residence there. The portrait was sold by the widow of Col. Hunt in 1887 to A. T. Stewart, the New York merchant. At the auction of his collection of paintings it was purchased by Mr. Willard P. Ward and presented to the University Club of New York by several members of the club. In 1855 Thomas Sully notes that he made a copy "from the original painting by Gilbert Stuart, owned by Col. Wesley P. Hunt of Trenton, N. J." He considered it next in point of merit to the head in the Boston Athenaeum. Sully presented his copy to the Pennsylvania Historical Society in Philadelphia. (Hanging in their Assembly Hall.)

Bust to left (Athenaeum type), black coat, full neck-cloth.

Canvas, $24\frac{1}{2}'' \times 29\frac{1}{4}''$.



WASHINGTON, No. 29

GILBERT STUART

44 This portrait of Washington was purchased in 1798 from Gilbert Stuart by David Wagstaff (an Englishman who came to this country after the Revolution, and was a great admirer of Washington). The picture hung for years in a house on 79th Street, which was the country seat of the Wagstaff family. It descended to Dr. Alfred Wagstaff whose father was born in the house in 1809. It is now owned by C. Du Bois Wagstaff of New York. The picture having descended in a direct line to the present time has been in the family for over one hundred years.

Bust to left (Athenaeum type), black coat, full neck-cloth.

GILBERT STUART

45 This portrait of Washington was painted at Washington, D. C., in 1803, for Daniel Carroll of Duddington Manor, D. C., and was purchased from the Carroll family by Mr. Havemeyer, who presented it to the Metropolitan Museum of New York in 1888.

Canvas, $29\frac{1}{8}'' \times 24\frac{1}{8}''$.

Black coat, ruffled jabot, with full neck-cloth, background grayish-brown.

GILBERT STUART

46 This portrait of Washington was brought by Gilbert Stuart from Philadelphia in 1803 when he came to Washington, D. C., to paint the portrait of President Jefferson. He sold the painting to Colonel John Tayloe of Mount Airy. Stuart painted portraits of Colonel Tayloe and of his wife, who was a daughter of Governor Benjamin Ogle of Maryland.

The portrait of Washington was given to the Corcoran Art Gallery of Washington, D. C., in 1902, by Mrs. Benjamin Ogle Tayloe.

Canvas, 29" × 24". Bust to left (Athenaeum). Black coat, ruffled linen jabot, with full neck-cloth, background plain.

GILBERT STUART

47 This portrait of Washington was originally owned by George Douglas (1793-1861). The painting was purchased previous to 1831, probably from Gilbert Stuart himself, as Mr. Douglas was an associate of artists and acquired a fondness for art when a young man. The portrait hung first in the George Douglas home at the corner of Park Place and Church Street, New York, and later in his new house on 14th Street, now known as the Salvation Army Headquarters. This house was loaned for years by the Douglas family for the Metropolitan Museum of Art. The portrait was purchased by Knoedler & Co., sold to a client, and has recently been acquired by the John Levy Galleries, New York.

Bust to left (Athenaeum type), powdered hair, ruffled linen jabot, full neck-cloth.

Painted on a wood panel, $21\frac{1}{2}'' \times 27''$.

GILBERT STUART

48 This portrait of Washington was painted for Isaac McKim of Boston in 1819. It later became the property of Mrs. Elizabeth U. Coles, and was exhibited with her collection at the Metropolitan Museum from 1897 to 1904. After her death it was sold at the Anderson Galleries in March, 1917, to Mr. Thomas B. Clarke. In 1919 it was again sold in the collection of Mr. Clarke's American portraits by the American Art Association. The picture is now in the collection of Mr. Henry E. Huntington at San Gabriel, California. At the time the picture was sold by Mrs. Coles the spandrels in the framing gave the impression of an oval panel, but the painting is rectilinear, the wood panel being 22" wide and 27" high.

Bust to left (Athenaeum type), black coat, full neck-cloth, lace jabot.

GILBERT STUART

49 This portrait was owned by Washington, and hung at Mount Vernon till his death, when it came to his nephew George Steptoe Washington, who left it to his son William Temple Washington, who sent it to his cousin Col. Richard D. Cutts of Washington, D. C., with instructions to sell it. It was purchased by the Hon. John V. L. Pruyn, then a member of Congress from Albany, N. Y. It is now owned by his son-in-law William Gorham Rice, Esq., of Albany, New York.

Bust to left (Athenaeum).

GILBERT STUART

50 This portrait of Washington was owned by Mr. Blight of Philadelphia. He was an India trader, and took his portrait with him on a voyage to Canton, China, about the close of the eighteenth century. Shortly after 1800 a number of portraits of Washington painted on glass were brought out from China and offered for sale in Philadelphia, till Stuart, through the aid of Horace Binney, then a young lawyer, put an injunction on the sale.

This picture still has Mr. Blight's card attached to the back of the frame. It is now owned by Lambert Cadwalader, Esq., of Philadelphia.

Bust to left (Athenaeum type).

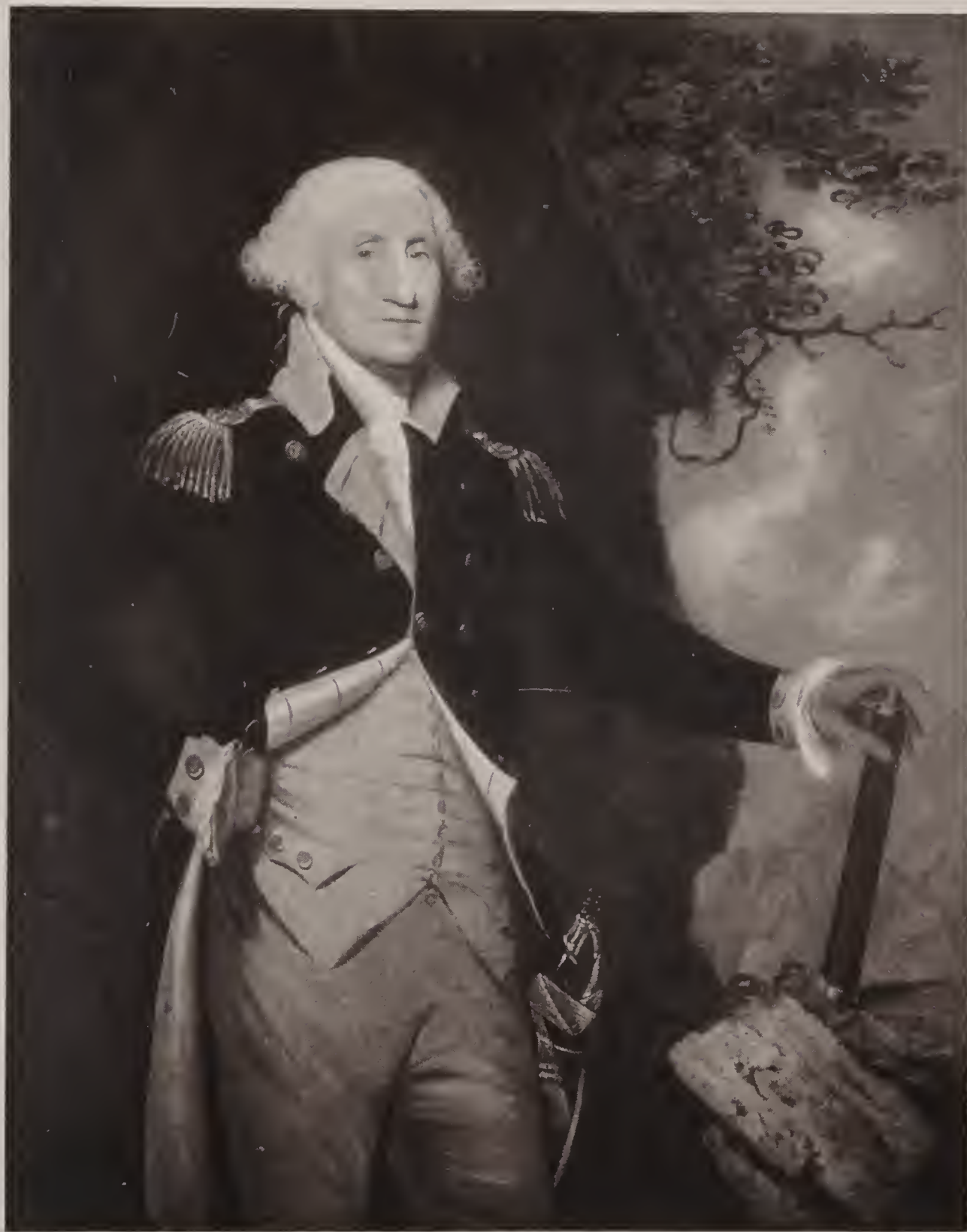
(The painting is noted in "Mason's Life of Gilbert Stuart.")

GILBERT STUART

51 This painting of Washington is recorded in "Mason's Life of Gilbert Stuart" and noted on the artist's list of April 20th, 1795, as painted for "John Craig, Esq." After the death of Judge Craig it came into the possession of his daughter Jane Margaret Craig, who married Nicholas Biddle in 1811. The picture remained in the Biddle family for many years. In 1916 it was acquired by Mr. Herbert L. Pratt of New York.

Canvas, 25" × 30".

Bust, showing the left side of face, black coat, lace jabot.



WASHINGTON, No. 31

GILBERT STUART

52 This portrait of Washington was painted by Gilbert Stuart on the order of Henry Kuhl of Philadelphia, who was associated with art matters and was one of the founders in 1805 of the Pennsylvania Academy of the Fine Arts. The picture remained in the possession of descendants of his family until 1922, when it was sold by Dr. H. K. Dillard, Jr., of Philadelphia.

Canvas, 25" × 30".

Bust to left (Athenaeum), full neck-cloth, with linen ruffled jabot, plain-tint background, showing the oval in which the painting was framed for many years.

GILBERT STUART

53 This portrait of Washington is recorded in the "Life and Works of Gilbert Stuart," by George C. Mason, as having hung for many years in the Madison mansion. It was later acquired by Edward Coles who was private secretary to President Madison from 1810 to 1816; he removed to Philadelphia in 1833 and died there in 1868. The portrait descended to his daughter, Miss Mary Coles of Philadelphia.

Bust to left (Athenaeum type), black coat, full neck-cloth.

GILBERT STUART

54 This portrait of Washington was painted for Governor George Gibbs of Rhode Island, between 1810 and 1815. It was one of a set of portraits of the first five Presidents of the United States. After the death of Governor Gibbs it was purchased by T. Jefferson Coolidge of Boston, and bequeathed by him to his grandson T. Jefferson Coolidge 3rd.

Painted on wood panel, 22" × 26".

Bust, black coat, lace jabot (Athenaeum type).

GILBERT STUART

55 This portrait of Washington was painted by Gilbert Stuart at the request of Jonathan Mason for Cumberland Williams, at whose death it was purchased by Thomas H. Perkins, Jr., of Boston. His son Augustus Thorndike Perkins of Boston owned the picture in 1881; it is now owned by his daughter Mrs. Wm. Austin Wadsworth.

Bust to left, Athenaeum type, black coat, powdered hair, full neck-cloth, lace jabot.

Painted on a wood panel, $25\frac{3}{4}" \times 21\frac{1}{4}"$.

Picture now on dsposit at the Boston Museum of Fine Arts.

GILBERT STUART

56 This portrait of Washington was the property of the artist Charles Willson Peale. It was sold in the auction of the Peale Gallery in 1854 to Thomas J. Bryan of New York. The Bryan collection is now deposited with the New York Historical Society.

Canvas, $24\frac{1}{2}'' \times 30\frac{1}{2}''$.

Bust, black coat, lace jabot; background brown and red, with base of column to right.

GILBERT STUART

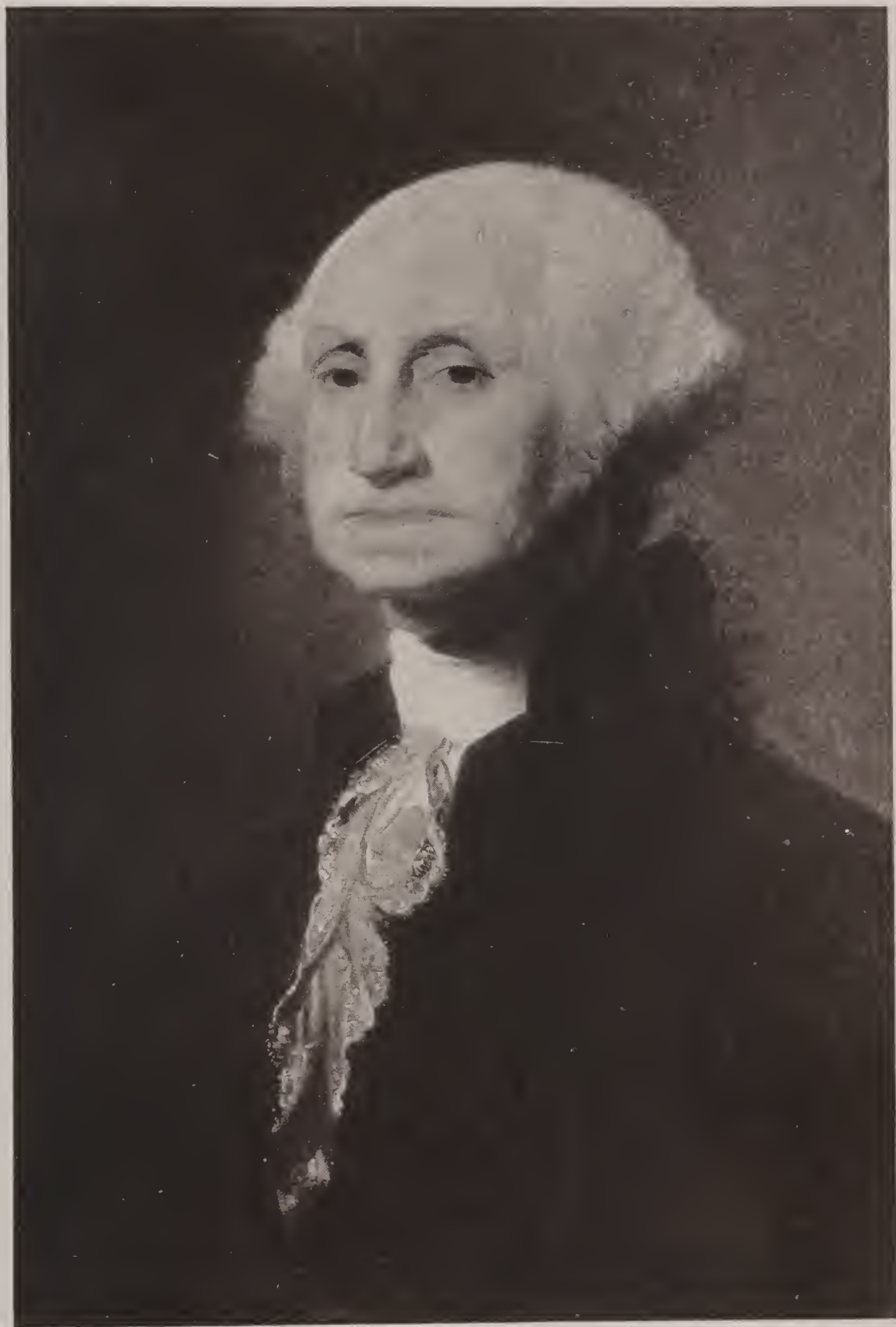
57 This painting of Washington was first owned by J. Serb^m. de Franca, Esqr., of Devonshire Place, London. It was engraved by William Nutter in stipple, and published January 15th, 1798, in London.

It was purchased directly from the descendants of the De Franca family in 1892 by Charles Henry Hart, who sold it to the Ehrich Gallery.

In 1917 it was owned by the Ehrich Gallery of New York ; it was sold by them to the late Henry P. Davison of New York City.

Bust to left (Athenaeum type), black coat, full neck-cloth with lace jabot, plain background.

Canvas, size 29" × 24".



WASHINGTON, No. 58

GILBERT STUART

58 This portrait of Washington was owned for many years by Bayard Taylor (1825-1878), the author, writer, and traveler.

At the sale of the pictures belonging to his estate it was acquired by Mr. Oscar S. Straus of New York.

Bust to left, black coat, powdered hair, full neck-cloth with lace jabot.

Canvas, 25" × 30".

NOTE.—The drawing of the head, the features and shadows show a strikingly similar effect to that of the Lansdowne portrait. (See note under No. 36.)

GILBERT STUART

59 This portrait of Washington was owned for years in the Willing family of Philadelphia. In 1841 it was sold by Thomas M. Willing to Joshua Bates of Boston, an ancestor of Lady Monk Bretton. The picture is still in the possession of Lord Monk Bretton in England.

Canvas about 25" × 30".

Bust, black coat, with marble column and a red background.

GILBERT STUART

60 This portrait of Washington was painted for Solomon Etting of Baltimore. In 1878 it was presented to the Maryland Historical Society by Miss Richsa Etting. The picture was painted by Stuart on an order, and Miss Etting visited the artist's studio a number of times when he was working on it. The portrait now hangs in the library of the Society in Baltimore.

Bust to left (Athenaeum), black coat, full neck-cloth, plain background.

Canvas, about 25" × 30".

GILBERT STUART

61 This portrait of Washington is supposed to be the last replica painted by Gilbert Stuart, according to the receipt for the painting which is dated "12 of Aug., 1825." It was painted on the order of Robert Gilmor of Baltimore, Maryland. It was purchased in 1872 by Mrs. Dahlgren of Washington, D. C.

The picture is noted in "Original Portraits of Washington," by Elizabeth Bryant Johnston. Pub. by Osgood & Co., 1882.

Bust to left. (Athenaeum.) Black coat, full neck-cloth.
Canvas, about 25" × 30".

GILBERT STUART

62 This portrait of Washington is noted in the "Life and Works of Gilbert Stuart, by Geo. C. Mason," as being owned by Hon. Peter McCall, a distinguished Philadelphia lawyer. The portrait was said to have been painted for his uncle Mr. James Gibson.

The picture is now owned by the daughters of Hon. Peter McCall, Miss G. K. McCall and Mrs. Keating of Wawa, Del.

Bust to left (Athenaeum type), black coat, full neck-cloth.

Canvas, about 24" × 29".

GILBERT STUART

63 This portrait of Washington was sold by Robert M. Lindsay, the Philadelphia picture-dealer, through Charles Henry Hart to Charles W. Henry of Chestnut Hill, Philadelphia. It is now owned by his widow, Mrs. Charles W. Henry.

Bust to left. (Athenaeum.) Black coat, full neck-cloth, plain background.

Canvas, about 25" × 30".

GILBERT STUART

64 This portrait of Washington was purchased by James Earle the Philadelphia picture-dealer about 1839 from the widow of Count Noel who ordered the painting from Gilbert Stuart about 1799. It was then owned by Mr. Insley of Philadelphia, and later by Mr. Geo. Horworth of Brooklyn; from him it came to the hands of the Warner family of Constitution Island. It was presented by Miss Anne Warner to the Corps of Cadets, West Point, New York. It is thought to have been painted from the Lansdowne portrait which it greatly resembles.

Canvas, about 25" × 30".

Bust to left, linen ruffled jabot, plain background.

(Athenaeum type.)

GILBERT STUART

65 This portrait of Washington was owned for many years by Mr. William H. Appleton of New York. It is painted on a wood-panel, and has on the back the original receipt in the handwriting of Gilbert Stuart :

“Boston, 9th Sept., 1820.

Received of Charles Brown, Five hundred dollars for a portrait of George Washington.

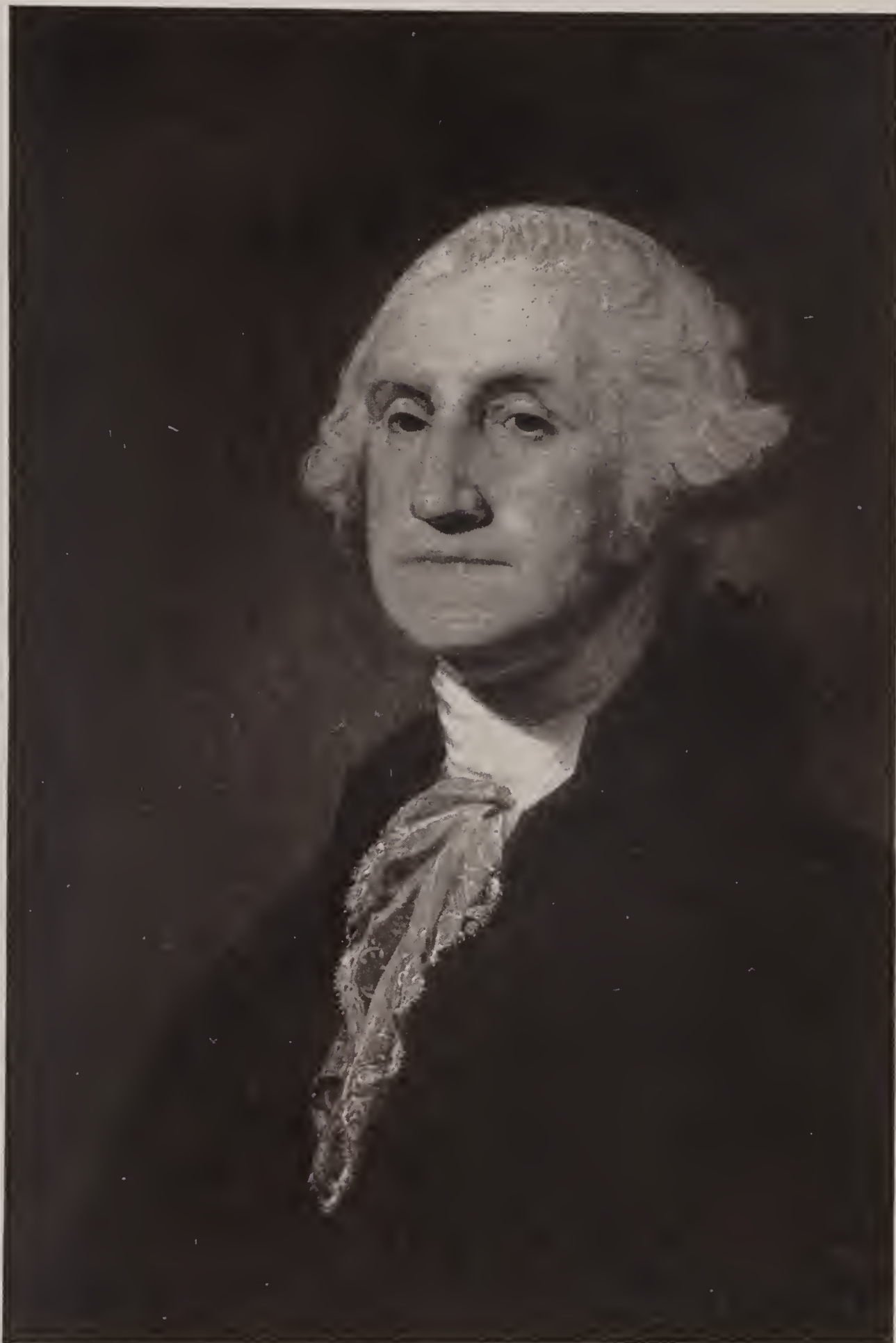
Gt. Stuart.”

Below is marked :

“Original, purchased from Mr. Brown by Z. Collins Lee at Boston, Aug. 4th, 1844.”

Bust to left (Athenaeum type), plain background.

Owned by Mrs. Warren Delano (nee Walters) of New York.



WASHINGTON, No. 36

GILBERT STUART

66 This portrait of Washington was presented by the citizens of Boston to the actor James Wallack. After his death it came into the possession of his son Lester Wallack, who died in 1888. At the sale of his possessions it was acquired by Mr. Appleton of New York, and it is now owned by his son Mr. Francis R. Appleton.

Bust to left, black coat, full neck-cloth, plain background.

(Athenaeum type.)

Canvas, about 25" × 30".

GILBERT STUART

67 This portrait of Washington was owned for many years by the Aspinwall family of New York; from them it came into the possession of Mr. James W. Ellsworth of New York City, and is now owned by Knoedler & Co., New York.

Bust to left (Athenaeum type), black coat, full neck-cloth, plain background.

Canvas, about 25" × 30".

GILBERT STUART

68 This portrait of Washington was for many years in China; it was brought to London about 1850 and taken to America by a Boston trader. It was sold by a picture dealer in that city to Howard Young of New York, who has had the painting cleaned. It is recorded that a nephew of Stuart's, a "young Mr. Newton then living in Liverpoole commissioned his uncle to paint a portrait or replica of Washington to be used in decorating pottery." This picture probably found its way east and was the one copied by the Chinese artists.

Bust, head to left, black coat, lace jabot, red curtain and base of marble column to left, red curtain in background.

Canvas, 30" \times 25 $\frac{1}{4}$ ".

NOTE.—The head is placed high on the canvas and there is a resemblance to the picture owned by William D. Lewis at the Pennsylvania Academy of Fine Arts, No. 30.

GILBERT STUART

69 This portrait of Washington is in the University Club of Richmond, Virginia. On page 103 of Elizabeth Bryant Johnston's "Original Portraits of Washington," she gives the Virginia State Library the credit of owning this canvas presented to the State by Mr. Thomas Williamson of Norfolk, Virginia.

This portrait was loaned to the library, and after hanging there for some years was removed to the Club as above noted.

Bust to left (Athenaeum), black coat, full neck-cloth, plain background.

Canvas, about 25" × 30".

GILBERT STUART

70 This portrait of Washington belonged to the Pinckney family of South Carolina, and it is claimed to have been presented by Washington to Charles Coatesworth Pinckney. It was purchased about 1872 by Mrs. Horace Gray of Boston.

Bust to left (Athenaeum), black coat, full neck-cloth.

Canvas, about 25" × 30".

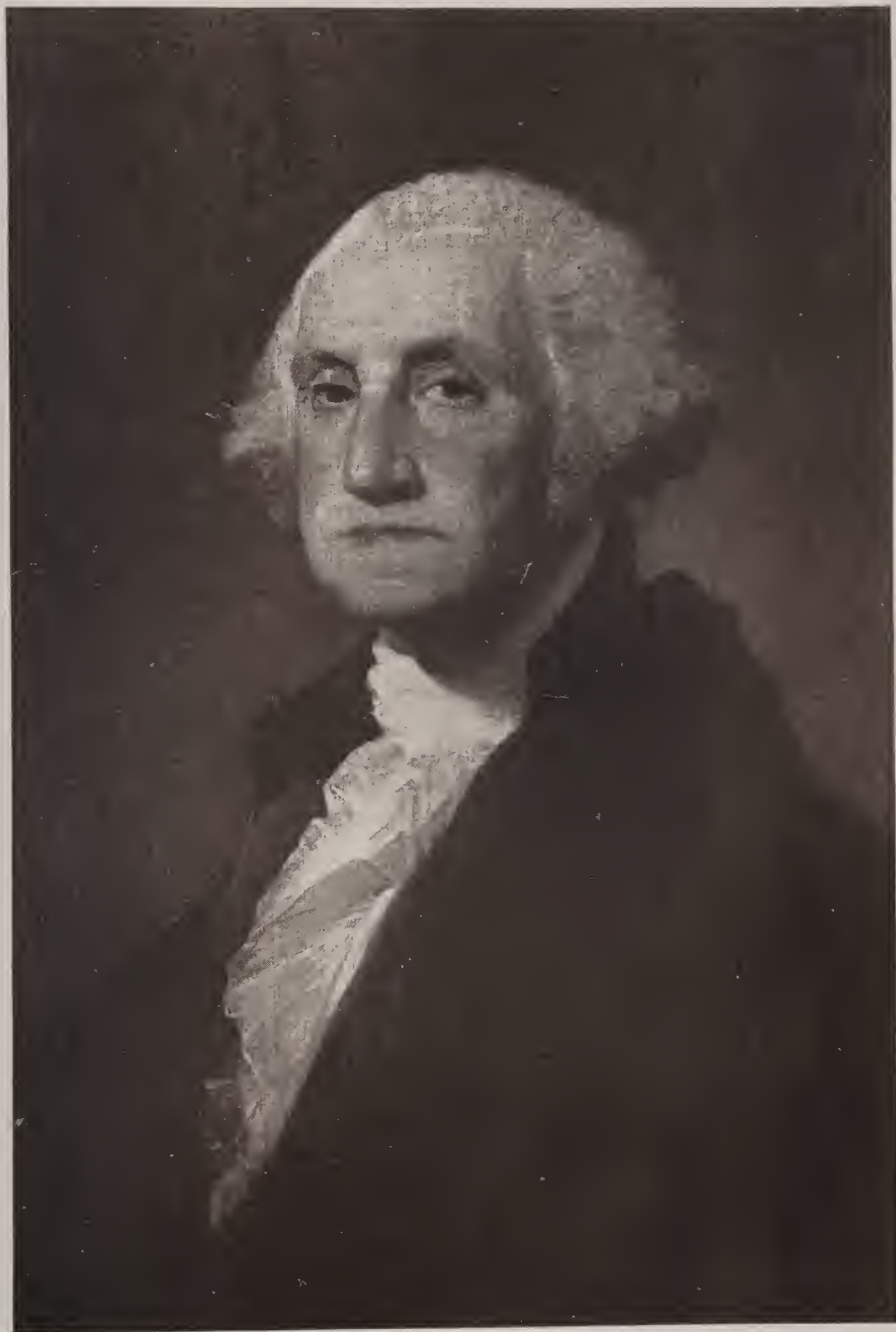
GILBERT STUART

71 This portrait of Washington is noted in Mason's "Life of Stuart" as originally owned by Mr. P. A. Davis; it was acquired by Mr. Joseph Swift, who presented it to the Philadelphia Club.

Canvas, 25" × 30".

Bust to left (Athenaeum type), black coat, lace jabot, plain gray-green neutral background.

NOTE.—Painting shows effect of cleaning and restoration.



WASHINGTON, No. 37

GILBERT STUART

72 This portrait of Washington was owned by John Brown (1757-1837), who was United States Senator from the State of Kentucky during Washington's administration.

It descended into the Parker family of Carlisle, Pennsylvania; from them it was purchased by a Philadelphia firm of picture dealers, and sold in 1906 to Buckley & Co., of New York, who purchased it on the order of a London client. The picture is now owned in England.

Bust to left (Athenaeum).

Canvas, about 25" × 30".

GILBERT STUART

73 This portrait of Washington was owned originally by General William McDonald of Baltimore. It was offered for sale by the McDonald heirs in Boston and purchased by the Hon. Robert C. Winthrop of Boston, and is deposited with the Massachusetts Historical Society of Boston.

Canvas, 24" \times 28½".

Bust to left (Athenaeum), black coat, full neck-cloth, plain background.

GILBERT STUART

74 This portrait of Washington was originally painted for Robert Barry of Baltimore, Maryland. Later it came into the possession of Lloyd Nicholas Rogers, of David Hill, Maryland, and from him it descended to his son Edmund Law Rogers of Baltimore. After his death it was inherited by his daughter who married Dr. Kirby Flower Smith, and later Dr. Wilfred P. Mustard of Baltimore, Md.

Bust to left (Athenaeum type), black coat, full neck-cloth.
Canvas, about 25" × 30".

GILBERT STUART

75 This portrait of Washington was owned by Israel Kinsman of Philadelphia about 1817, and is mentioned in the inventory of his estate in 1835 as "Stuart-Washington." It was sold by his grandson Edgar Kinsman in 1922 to J. M. McClees of Philadelphia, who sold it to John H. Earley of Germantown.

Canvas, 25" × 30".

Bust, black coat, linen ruffled jabot, plain background.

(Athenaeum type.)

GILBERT STUART

76 This portrait of Washington was acquired in 1885 by Mr. William Thompson Walters of Baltimore from Mr. S. P. Avery, the New York art dealer, recently deceased.

It has hung for years in the "Walters Gallery" of Baltimore, and is now owned by the son, Mr. H. Walters of New York City.

Bust to left, black coat, full neck-cloth and jabot, plain background. (Athenaeum type.)

GILBERT STUART

77 This portrait of Washington was painted for William Rodman, who was born in 1757 and died in 1824; he was closely identified with the Washington administration. The picture was inherited by his daughter Elizabeth, who married Joseph Olden, M. D. It descended to their daughter Mary C., who married Alexander Murray McIlvain in 1842. Her daughter, Mary Shippen, married Charles Magil Spencer, and in turn inherited the portrait. She was the mother of the present owner, Mrs. H. Evan Taylor of Philadelphia (nee Katherine Murray Spencer), who also owns Stuart's portrait of Chief Justice Shippen.

Bust to left (Athenaeum type), black coat, full neck-cloth, ruffled linen jabot.

Canvas, 25" × 30".

GILBERT STUART

78 This portrait of Washington was owned by S. M. Shoemaker of Baltimore, Md. It was painted in 1798 for Moor Falls of Baltimore.

Mr. Shoemaker inherited the picture from his mother, who was the daughter of Mr. Falls. Mr. Samuel Shoemaker Murray of Baltimore states that the picture has disappeared, presumably stolen, from the house of some member of his family.

Bust to left (Athenaeum type), black coat, full neck-cloth.

GILBERT STUART

79 This portrait of Washington was discovered among some old paintings in a Boston antique shop. Later it was acquired by Dr. George Reuling of Baltimore, who in 1900 offered it for sale at Anderson's Auction Rooms in New York. In 1905 it was again offered there for sale with the statement that it had been owned by General Joseph Ellicott, who was a friend of Washington. It was purchased by Louis A. Ehrich who sold it about 1906 to Dr. Henry Van Dyke of Princeton, N. J.

Bust to left (Athenaeum type), lace jabot, full neck-cloth, plain background.



WASHINGTON, No. 39

GILBERT STUART

80 This portrait of Washington has all the characteristics of Stuart's work; it is vigorous in drawing with fine brilliant color. Nothing can be learned as to its history from the present owners except that it has been in their family for over fifty years, having been purchased at a sale in Philadelphia by Colonel Alexander Biddle of Chestnut Hill, Philadelphia, and it is now owned by his estate.

Bust to left (Athenaeum), black coat, full neck-cloth, plain tint background.

Canvas, about 25" × 30".

GILBERT STUART

81 This portrait of Washington was owned by Governor Latrobe and is still in the possession of some members of his family.

Bust to left (Athenaeum type), black coat, full neck-cloth and jabot.

NOTE.—The record of this picture has been furnished the author, who has not had the opportunity of examining the painting.

GILBERT STUART

82 This portrait of Washington is reported by Knoedler and Co. of New York as being in France. It is said to be a fine portrait of the Athenaeum type, and is owned by Mr. Robert S. Clark in Paris.

NOTE.—The record of the picture has been furnished the author, who has not the opportunity of examining the painting.

GILBERT STUART

83 This portrait of Washington was originally owned by Joseph Shippen and came from him to Edward Shippen the distinguished lawyer who lived for many years on Walnut Street, Philadelphia. The picture was said to have been the property of Mrs. James Gibson, and after the death of Mr. Edward Shippen it was sold by a dealer in New York about 1905.

NOTE.—The picture is noted in “Mason’s Life of Stuart,” page 113.

Bust, head to left (Athenaeum type), black coat, full neck-cloth and lace jabot, plain background.

Canvas, about 25" × 30".

GILBERT STUART

84 This painting of Washington is recorded in "Mason's Life of Gilbert Stuart," as noted on his list of April 20th, 1795, of "gentlemen who are to have copies of the portrait of the President." It was painted for Col. Richard Kidder Meade, of Nansemond Co., Virginia, and inherited from his father by Bishop Wm. Kidder Meade of Alexandria. From the relatives of Bishop Meade it was acquired in 1888 by Mr. W. K. Browne of Charleston, S. C., and Jamaica Plain, Mass.; the price paid (\$800) being considered a very large sum for a Stuart-Washington. In 1915 it was acquired by Mr. Ross H. Maynard of Boston from Mr. Browne. Mr. Maynard sold the picture in a New York auction room recently.

Bust to left (Athenaeum type), blue-black coat, lace jabot, full neck cloth, background of warm, dark gray.

Canvas, 25" × 30".

GILBERT STUART

85 This portrait of Washington was originally owned by General John Chestnut of South Carolina. He himself sat to Stuart in 1797-98 while on a visit to Philadelphia, and purchased the Washington portrait about the same time from the artist's studio. In 1876 it was purchased by the Library Committee for the U. S. Capitol at Washington, D. C., from W. W. Corcoran, founder of the Corcoran Art Gallery. Documents establishing its authenticity were given with the picture. It portrays Washington as rather an older man than is represented in the "Athenaeum Head." It was painted with the consent of Washington, and tradition says Washington probably gave a sitting for the finishing of the picture; if so this would account for his looking older, as he aged rapidly during his last executive term.

The painting now hangs in the Senate corridor.

Bust to left (Athenaeum type), black coat, plain background.

GILBERT STUART

86 This portrait of Washington was originally owned by Edward Penington of Philadelphia, who was one of the founders in 1805 of the Pennsylvania Academy of the Fine Arts. In 1886 it was purchased by the Library Committee for the U. S. Capitol, Washington, D. C., from Mrs. C. W. Harris, then residing in Washington, D. C.

Bust to left (Athenaeum), black coat, full neck-cloth and jabot, plain gray-brown background.

Canvas, about 25" × 30".

GILBERT STUART

87 This portrait of Washington was for years in the collection of pictures owned by Mr. Paul Beck, warden of the port of Philadelphia. At his death in 1844 he bequeathed this picture to the Pennsylvania Academy of the Fine Arts. It was badly scorched in a fire there in 1845, and has consequently suffered in restoration.

Bust to left (Athenaeum type), black coat, full neck-cloth and jabot.

Canvas, 25" × 30".

GILBERT STUART

88 This portrait of Washington was originally the property of General (afterwards Governor) James Wood of Dinwiddie Co., Virginia. It was owned in turn by his niece Elizabeth Wood, who gave it to her daughter Sarah in 1832. The picture was buried in the cellar of a cotton warehouse in Virginia during the Civil War. The portrait has descended to a grandson, Mr. F. S. Tainter, of New York.

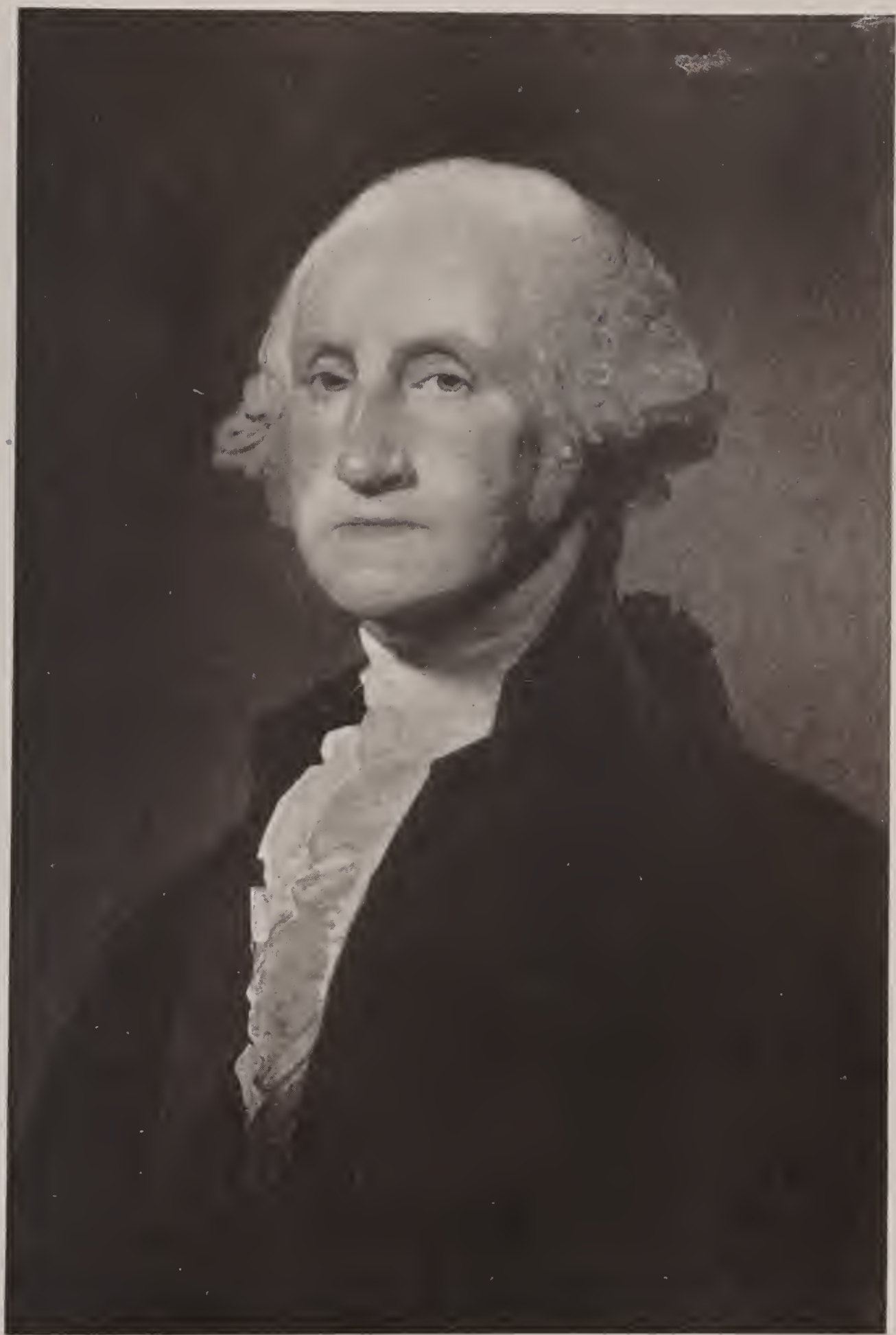
Bust to left (Athenaeum), black coat, plain background.

GILBERT STUART

89 This portrait of Washington was originally owned by the Ridout or Meyick families of Annapolis, Maryland. It was sold to the Baltimore painter, Thomas C. Corner, who sold it to Mrs. H. Irvine Keyser of Baltimore, Maryland.

Bust to left (Athenaeum type).

NOTE.—The author has not been able to see the portrait, and notes it from information furnished by a New York expert who examined it some years ago.



WASHINGTON, No. 40

GILBERT STUART

90 This portrait of Washington was originally owned by Col. Henry Rutgers, who served in the American Revolution under General Washington. The picture was later owned by J. Schuyler Crosby, U. S. Consul at Florence and taken to Italy. It is now owned by Mrs. Crosby of Albany, New York.

Bust to left (Athenaeum type), black coat, full neck-cloth and jabot, plain background.

GILBERT STUART

91 This portrait of Washington was originally owned by John Jacobs of Norristown, Penna. It is said to have been presented to a member of the Jacobs family for supplies furnished Washington's troops during the Revolution.

It descended to Mrs. George W. Jacobs, Jr., who sold it to J. I. McGurk of New York, who sold it to G. M. Heckscher, Esq.

Bust to left (Athenaeum type), black coat, lace jabot, plain background.

Painted on wood panel.

GILBERT STUART

92 This portrait of Washington was owned by the Carter family of Virginia; it was purchased from them by the late Faris C. Pitt, of Baltimore, Md., who sold it to Albert Rosenthal, the Philadelphia artist, who in turn sold it to Mr. George F. Baker through Charles Henry Hart.

Bust to left (Athenaeum), black coat, lace jabot, plain background.

Canvas, about 25" × 30".

GILBERT STUART

93 This portrait of Washington was owned by the late Dr. Charles J. Stille (1819-1899), the eminent historian, and for years an officer of the Historical Society of Pennsylvania.

It is now owned by Mrs. Ferree Brinton of Philadelphia.
Bust to left, black coat, full neck-cloth, lace jabot.

NOTE.—This picture shows every evidence of having been painted from the full-length “tea-pot” type, and the features, arrangement of the hair and other details resemble these pictures much more closely than the “Athenaeum Head.”

The picture is painted on canvas, 24" × 29", and is framed with an oval mat.

GILBERT STUART

94 This portrait of Washington was bequeathed to the New York Chamber of Commerce in 1908 by Morris K. Jessup, Esq., of New York. He acquired it in 1902 from F. L. Goodall, 57 Pall Mall, London. On the occasion of the presentation of the portrait to the Chamber of Commerce, the presentation speech was made by the Hon. Joseph H. Choate.

Bust to left (Athenaeum type), black coat, full neck-cloth, lace jabot, plain background.

Canvas, about 25" × 30".

GILBERT STUART

95 This portrait of Washington was originally painted for Counsellor Dunn, an Irish gentleman who came to this country about the time Stuart painted the Washington portraits. His own portrait was painted by Stuart three times. On his return to England he took his portrait of Washington with him where it remained until 1909 when it was purchased from his descendants and brought back to America. It was acquired by the late C. L. F. Robinson of Hartford, Conn. The picture is now the property of Mrs. Robinson.

Bust to left (Athenaeum type), black coat.

Canvas, size 25" × 30".

GILBERT STUART

96 This portrait of Washington was originally painted for Colonel Lewis Sanders, who lived near Lexington, Kentucky, in the early part of the 19th century. Colonel Sanders gave the picture to Major William Smith Dallam. The exact date of this gift is not known, but it was probably in 1819 or 1820. Major Dallam gave the portrait to his eldest daughter, Miss Frances Paca Dallam, who later married Dr. Robert Peter. On the death of Mrs. Peter in 1907, the painting was sold by Miss Johanna Peter (one of the heirs) to J. I. McGurk of New York, who sold it in 1917 to Albert H. Wiggin, Esq.

Bust to left (Athenaeum), painted on a wood panel.

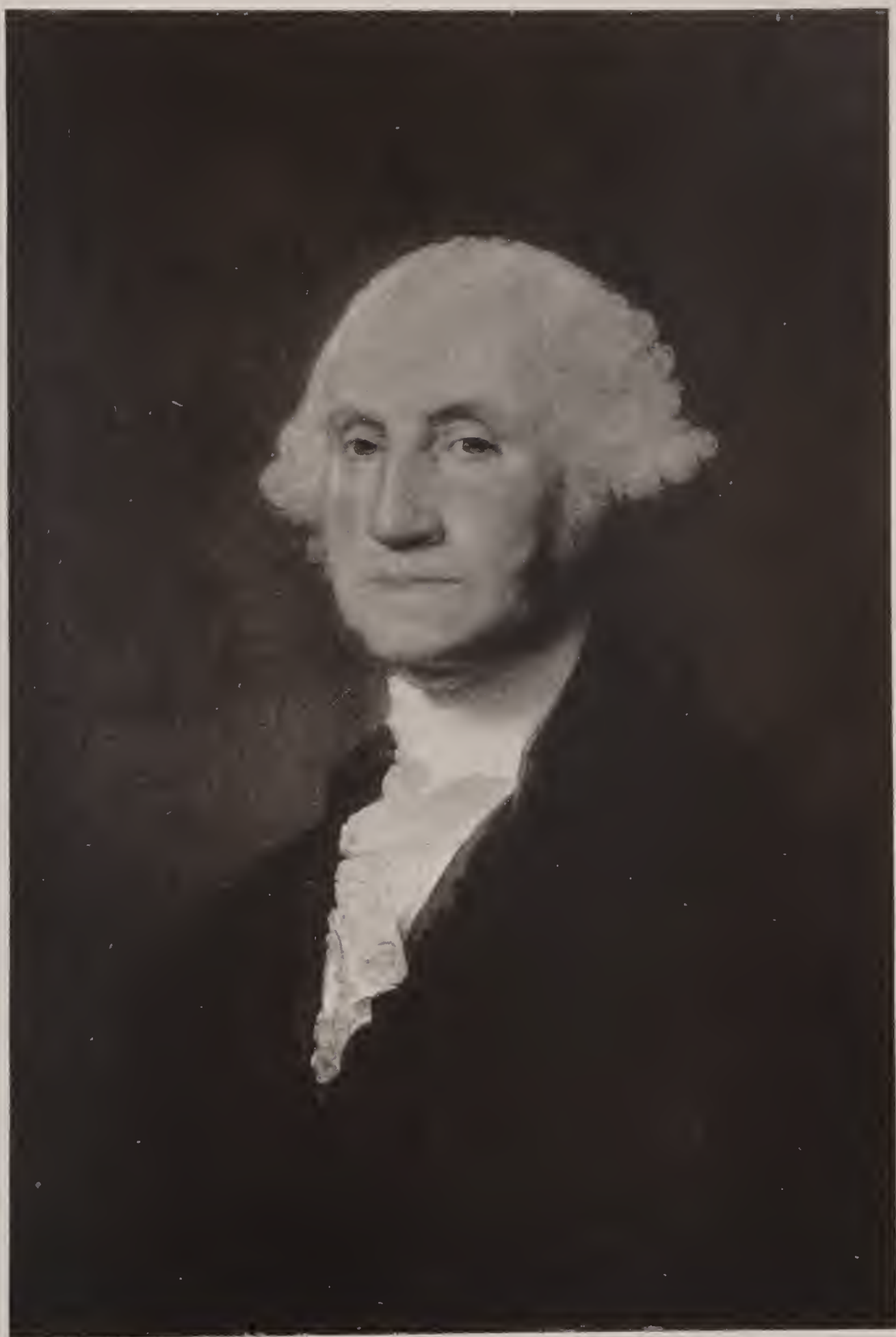
GILBERT STUART

97 This portrait of Washington has been known for many years as the "Allentown portrait." It was purchased by the present owner in 1902 from W. J. Fisher, an art dealer in Washington, D. C.

Bust to left (Athenaeum type).

Owned by Mr. Ralph King, Cleveland, Ohio.

NOTE.—In "Mason's Life of Stuart," mention is made of a portrait owned by William Buehler of Harrisburg, Penna., which had been in his family for more than fifty years. It was originally the property of Samuel D. Frank, who was a member of the bar, residing at Reading, Berks Co., Pa., and who removed to Harrisburg about 1825. The author has been informed by descendants of the Buehler family that their picture was called the "Allentown Portrait," and that it had been sold by them to a dealer who had re-sold it to a gentleman living in the West.



WASHINGTON, No. 41

GILBERT STUART

98 This portrait of Washington was owned in Philadelphia for many years; it is said to have been for some time in the possession of Marshal Grouchy who was a friend of Joseph Bonaparte. It was later sold in an auction with considerable property belonging to the family of Joseph Ingersoll; it was acquired by Frank E. Marshall, a dealer and collector of Philadelphia, and was purchased from his estate by Albert Rosenthal of Philadelphia.

Painted on a wood panel, $23\frac{1}{2}'' \times 28''$.

Bust, black coat, lace jabot, plain background.

GILBERT STUART

99 This portrait of Washington was purchased by Mr. Frank Wyman from a dealer in Baltimore, Maryland, about 1850. It was intimated that it was necessary for the owner to part with the picture, and it was impossible to learn any further details. It is now owned by Mr. Wyman of St. Louis, Missouri.

Bust to left (Athenaeum type), black coat, full neck-cloth.

Canvas, about 25" × 30".

NOTE.—The author being unable to see the portrait notes it from information furnished him.

GILBERT STUART

100 This portrait of Washington is owned by Senator William A. Clark of New York, who purchased the painting from Miss Mary Ellen Ford and Charles Henry Hart.

Bust to left (Athenaeum type), black coat, full neck-cloth, lace jabot, plain background.

Canvas, about 25" × 30".

GILBERT STUART

101 This portrait of Washington was purchased of Gilbert Stuart by George Beck of Boston for Mary Alexander Parker of Lexington, Kentucky, and was purchased at the sale of Miss Parker's effects by William Richardson, then residing in Lexington, and by him brought to Louisville, Ky. In 1904 Miss Carrie Richardson of Louisville presented it through her sister-in-law, Mrs. Tobias Richardson of New Orleans, to the Mount Vernon Ladies' Association and it is now hanging at Mount Vernon on the Potomac, Fairfax Co., Virginia.

Bust to left (Athenaeum), black coat, plain background.
Canvas, about 25" × 30".

GILBERT STUART

102 This portrait of Washington was painted by Stuart in 1810 for the Hon. Josiah Quincy, mayor of the City of Boston. He visited Stuart's studio in Essex Street on several occasions, and is said to have purchased this portrait during one of his calls. It is described as a rather highly-finished replica of the Athenaeum portrait. It is said to have hung for years in the family homestead at Quincy, Mass. Later it was sold by Josiah Quincy of Boston, grandson of the original owner, to George Nixon Black of Boston.

Bust to left (Athenaeum type), black coat, full neck-cloth.

GILBERT STUART

103 This portrait of Washington suggests the bust of the full-length "tea-pot" type portrait. It is unfinished as to coat and jabot, and is thought to have been a study for the full-length pictures.

It is now owned by Mr. Walter Jennings of New York, who acquired it from the Ehrich Galleries, New York.

Bust to left, plain background vignetted.

GILBERT STUART

104 This portrait of Washington is owned by the
Fredericksburg Lodge No. 4.
A. F. and A. M.

Canvas, $29\frac{1}{4}'' \times 24\frac{1}{4}''$.

Painting is in Fredericksburg, Va. It has been pronounced genuine by a number of judges of Stuart's work, but has never been seen by the author.

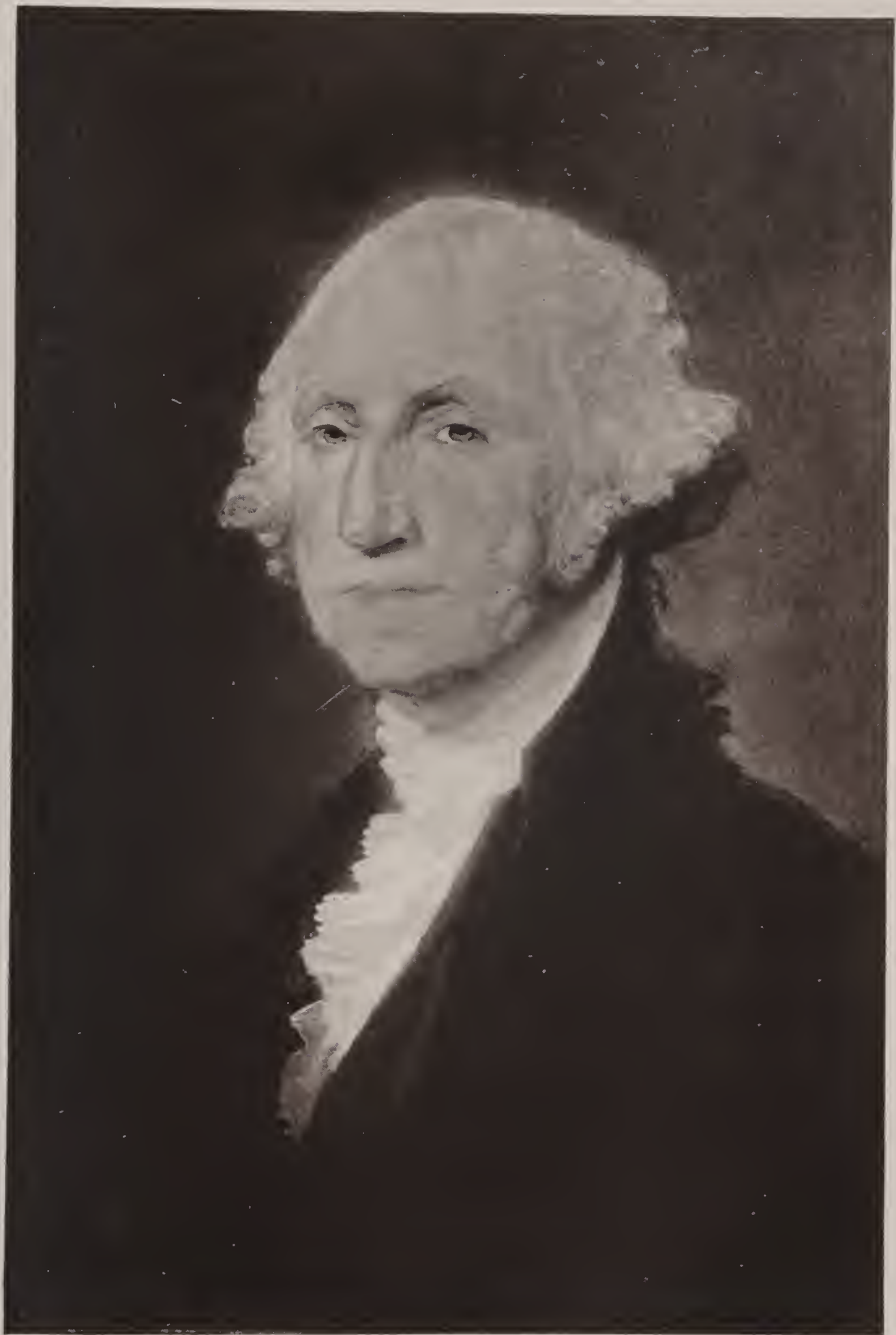
The Masonic Lodge in Fredericksburg has no records as to the history of the painting, as all the papers were destroyed during the Civil War.

Bust to left (Athenaeum type).

GILBERT STUART

105 This portrait of Washington was owned for years by the family of Mrs. Kershaw. It was purchased by William Macbeth of New York from Mrs. Kershaw on the advice of Mr. Charles Henry Hart. It was acquired by Mr. Zenas Crane of Pittsfield, Mass.

Bust to left (Athenaeum type), painted on a wood panel
24" × 30".



WASHINGTON, No. 47

GILBERT STUART

106 This portrait of Washington was painted for Gov. James Patton Preston who was born at Smithfield, Virginia, in 1770, and died there in 1843.

His own portrait (mentioned in "Mason's Life and Works of Gilbert Stuart") and this one of George Washington were painted during the period he was state senator from Virginia.

The portrait of Washington has descended in the families of the Prestons and Browns, which were closely united. It is now owned by Mrs. Francis J. Hutchinson of Syracuse, New York.

Bust to left (Athenaeum type), black coat, full neck-cloth with linen ruffled jabot.

Canvas, size about 25" × 30",

NOTE.—The author has not seen the painting and is noting it for record from photographs and information furnished him by the owner.

GILBERT STUART

107 This portrait of Washington was painted for the grandfather of General George G. Meade ; it afterwards came into the possession of John Wolfe of New York, and was sold at the Wolfe sale on Dec. 22nd, 1863, to J. W. Southmayo, who sold it to John P. Beaumont. At the death of Mr. Beaumont it came into the possession of someone now unknown who sold it to Doll & Richards of Boston, who in turn sold it to the family who are the present owners, living in Boston.

Bust to left (Athenaeum type), black coat, full neck-cloth and jabot. Red curtain draped back at left, showing blue sky and clouds.

Canvas, size $28\frac{1}{2}'' \times 23\frac{1}{2}''$.

GILBERT STUART

108 This portrait of Washington was owned for years in Harrisburg, Pennsylvania. It was purchased by Doll & Richards of Boston who sold it to Mrs. Pickman ; it is now the property of her son, Mr. Dudley Pickman of Boston.

Bust to left (Athenaeum type), black coat, full neck-cloth. Painted on a wood panel, size $25\frac{1}{2}'' \times 21\frac{1}{2}''$.

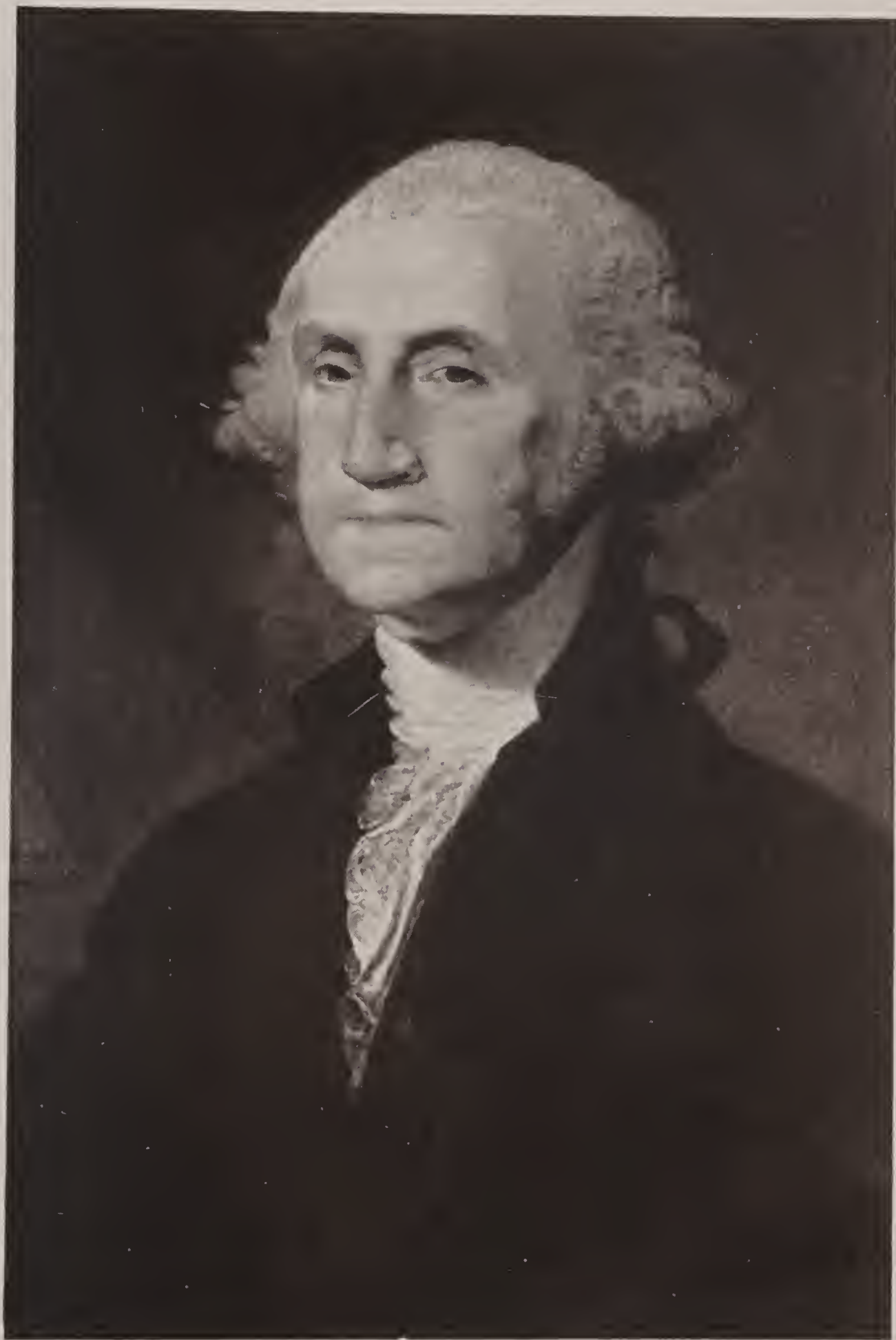
GILBERT STUART

109 This portrait of Washington was owned by Mr. Joseph Wright of Philadelphia, who acquired it through Albert Rosenthal from a sale held in Philadelphia about twenty-five years ago.

It is now owned by Mr. W. D. Craig Wright of Philadelphia.

Bust to left (Athenaeum type), plain background of an umber shade.

Canvas, size about 25" × 30".



WASHINGTON, No. 68

GILBERT STUART

110 This picture of Washington is owned by Mr. Edward W. Moore of Cleveland, Ohio, who purchased it some years ago from Dr. George Reuling of Baltimore, Maryland.

NOTE.—The author has not seen the portrait and is noting it for record from information furnished him.

GILBERT STUART

111 This portrait of Washington was owned by John Jay Chapman of New York City, who inherited it from his father's family in Boston.

Mr. Chapman has presented the portrait to the Cathedral, Washington, D. C. It is now deposited at the Corcoran Art Gallery, Washington, D. C.

Bust to left (Athenaeum type), plain background; the lower corners of the picture show the line of an oval.

Canvas, 25" × 30".

GILBERT STUART

112 This portrait of Washington was owned by Mrs. Walter Damrosch of New York, and was sold to a member of the Blaine family of Chicago.

Bust to left (Athenaeum), black coat, full neck-cloth, plain background.

Canvas, size about 25" × 30".

GILBERT STUART

113 This portrait of Washington was purchased many years ago by Mr. Joseph Pulitzer of New York, editor of the New York "*World*." It is now in the possession of his widow.

Bust to left (Athenaeum type), black coat, full neck-cloth.

Canvas, size about 25" × 30".

GILBERT STUART

114 This portrait of Washington is in the Virginia State Library, Richmond, Va. On page 103 of Elizabeth Bryant Johnston's "Original Portraits of Washington," she says it was painted on an order given the artist by Samuel Myers, and was later purchased by the State.

(No correspondence or documents authenticating this history can be found by the Virginia State Library.)

Bust to left (Athenaeum).

GILBERT STUART

115 This portrait of Washington (Athenaeum type) was owned by the late John H. Converse of Philadelphia. It is now the property of Mrs. John W. Converse of Rosemont, Pa.

NOTE.—The owner being in England, the author was not able to see the picture before the book went to press. The painting is said to be a fine one.

GILBERT STUART

116 This portrait of Washington is said to have been owned for many years by Dr. S. Weir Mitchell, the well-known Philadelphia physician and author of "The Youth of Washington." It descended to his son the late Dr. J. K. Mitchell, and is now owned by his widow.

Bust to left (Athenaeum type).

NOTE.—The author notes the painting from description, as, at the time of publication, it was impossible to see the picture.

GILBERT STUART

117 This portrait of Washington is said to have hung in the library of Washington Irving for many years at his home "Sunnyside," on the Hudson. It was later acquired by Dr. J. Ackerman Coles of Scotch Plains, Union Co., N. J., and was presented by him to the Valley Forge Historical Society of Valley Forge, Penna.

Bust to left (Athenaeum).

NOTE.—The author has not had an opportunity to examine this picture and notes it from description furnished him.

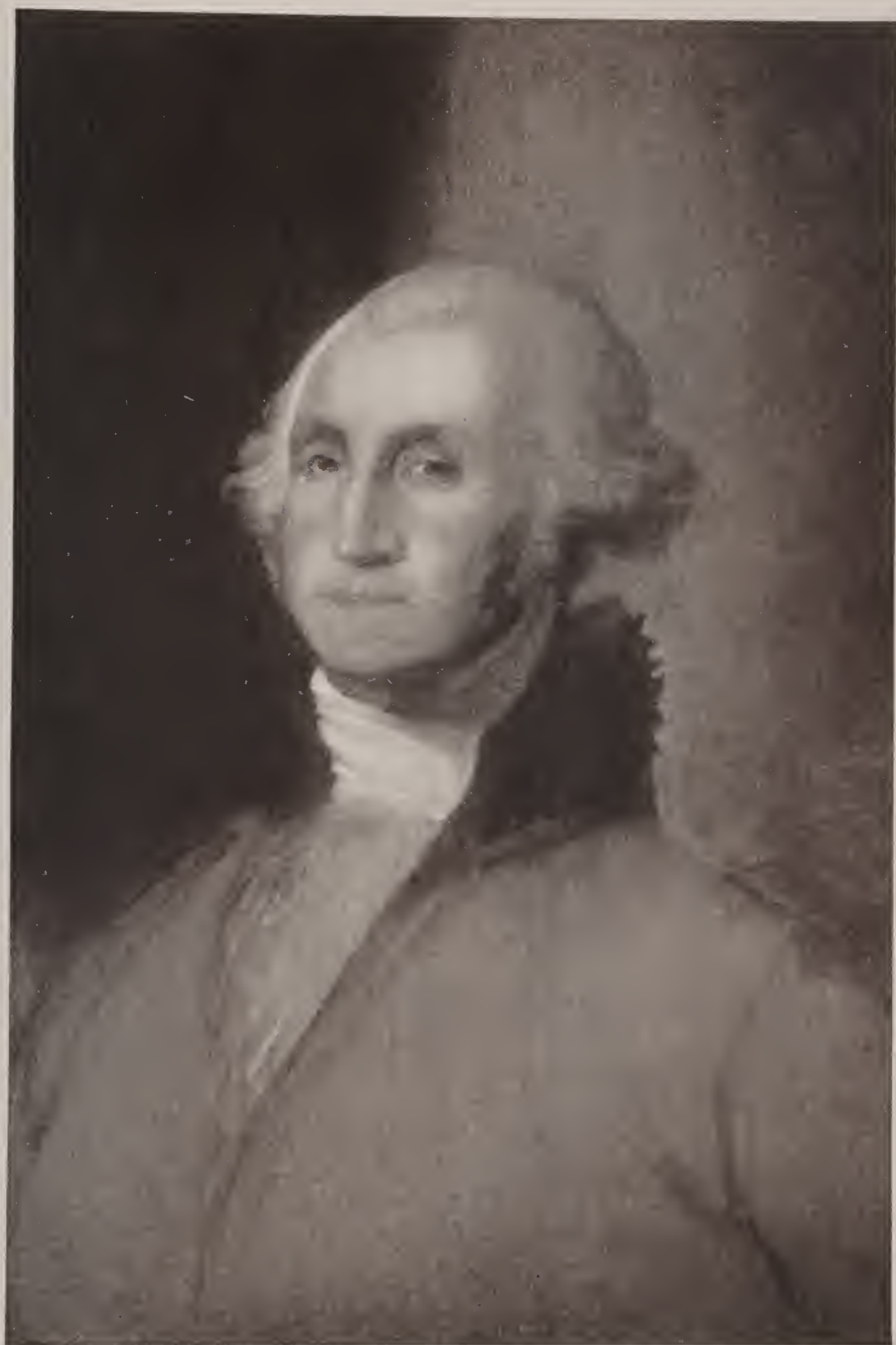
GILBERT STUART

118 This portrait of Washington is recorded as being owned by Mr. Frederick Brooks of Boston. The author has been unable to see the picture and notes it from description furnished him.

(Athenaeum type.)

GILBERT STUART

119 This portrait of Washington is recorded from information furnished the author by the late Charles Henry Hart. Bust to left (Athenaeum type), black coat, full neck-cloth. It was then in the possession of Mrs. More of North Carolina.



WASHINGTON, No. 103

GILBERT STUART

120 This portrait of Washington was owned by Mrs. Joseph Drexel of Philadelphia; after her death it was acquired by Mrs. Seaton Henry of "Penryn," near Torresdale, Penna.

Bust to left (Athenaeum).

NOTE.—The owner being abroad for an indefinite period, and the painting not being accessible to the author, it has been noted from description. It is said to have been sold to Mrs. Drexel by Chas. Henry Hart, and is a fine portrait.

GILBERT STUART

121 This portrait of Washington is owned by Mrs. John Huntington of Cleveland, Ohio.

NOTE.—The author has not seen the portrait and has noted it from description furnished him, as the owner was in Europe at the time the book was published.

GILBERT STUART

122 This portrait of Washington was originally the property of David Hoyer of Carlisle, Cumberland Co., Penna. The portrait at his death was left to his son John Hoyer, who had been active in politics and had been state senator from 1790 to 1794; he died intestate in 1820 and at the administrator's sale the picture was purchased by the Hon. John Hoyer Ewing.

Bust to left, Athenaeum type, black coat, full neck-cloth and jabot.

GILBERT STUART

123 This portrait of Washington is recorded from information furnished the author by the late Charles Henry Hart. It is said to be the bust to the left (Athenaeum type), black coat, full neck-cloth, and was in the possession of Mr. Robert J. Fisher of York, Pennsylvania.

NOTE.—The portrait of Washington in the Union League Club House, Philadelphia, is a copy by Rembrandt Peale from the original by Gilbert Stuart in the Boston Museum. The copy is the same size as the original painting.

Another copy by Rembrandt Peale, of Stuart's Athenaeum portrait, is owned by John Hill Morgan, Esq., of Brooklyn, N. Y.

NOTE.—An excellent copy of Stuart's Athenaeum portrait was made by his daughter, Miss Jane Stuart. This painting was sold by the Ehrich Galleries of New York to Mrs. Ogden Reid, who presented it to the Women's University Club of New York City.

GILBERT STUART

124 This portrait of Washington was originally the property of Henry N. Cook of Philadelphia. Mr. Cook was a well-known gold-beater of the city and a great admirer of President Washington, and secured the portrait from Virginia. It was purchased by Miss Mary C. Smith of Keyport, New Jersey, at the sale of the estate of her uncle, Henry N. Cook.

Bust to left (Athenaeum type), black coat, full neck-cloth with cambric-frill jabot, background a warm reddish tone instead of the more usual gray tint.

Oval, canvas.

GILBERT STUART

APPENDIX

LETTER WRITTEN TO BENJAMIN WEST BY GILBERT STUART

London, England.

Monday Evening No 30 Grace Street

Mr. West.

Sir

The Benevolence of your Disposition encourageth me, while my necessity urgeth me to write you on so Disagreeable a subject. I hope I have not offended by taking this liberty my poverty and ignorance are my only excuse Let me beg that I may not forfeit your good will Which to me is so desirable. Pity me Good Sir I've just arrived at the age of 21, an age when most young men have done something worthy of notice & find myself ignorant without Business or Friends, without the necessarys of life so far that for some time I have been reduced to one miserable meal a day & frequently not even that, destitute of the means of acquiring knowledge, my hopes from home Blasted & incapable of returning thither, pitching head long into misery. I have this only hope I pray that it may not be too great (to live & learn without being a

GILBERT STUART

Burden. Should Mr West in his abundant kindness think of
ought for me I shall esteem it an obligation which shall find
me forever with gratitude with the greatest Humility

Sir yours at Comd.

G. C. Stuart.

Copy of original letter in the New York Historical So-
ciety furnished by Alexander J. Wall.

Since the foregoing pages went to press, the above in-
teresting letter was brought most unexpectedly to my atten-
tion. It has such a distinct bearing upon the subject under
discussion, and casts such an interesting side-light upon a
certain period of Gilbert Stuart's life, and gives withal such
an intimate glimpse into the young artist's circumstances at
the time of writing, that I feel it only right to share it with
my readers.

THE AUTHOR.

GILBERT STUART

LIKENESSES OF GILBERT STUART

THERE are quite a number of portraits in existence of Gilbert Stuart, but they all pale in interest before the superb bust of him in the Redwood Library in Newport. This wonderful head was from a life mask made over Stuart's face by the sculptor John Henri Isaac Browere. It was this art of taking casts from the human form that made Browere famous.

John Browere was entered as a student at Columbia College, but did not remain to be graduated, owing doubtless to his early marriage on April 30th, 1811, to Eliza Derrick of London, England. He turned his attention to art and became a pupil of Archibald Robertson, the miniature painter, who came to this country from Scotland in 1791 with a commission from the Earl of Buchan to paint for his gallery at Aberdeen a portrait of Washington. Browere accepted the invitation of his brother who was captain of a vessel trading with Italy to improve himself with study abroad, and for nearly two years he traveled on foot through Italy, Greece, France and England. Returning to New York he began modeling, and produced an excellent bust of

GILBERT STUART

Alexander Hamilton from Robertson's miniature. Being of an inventive turn, he began experimenting to obtain casts from the living face in a manner and with a composition different from those commonly employed by sculptors. Call Browere's work what one will—process, art, or mechanical—the result gives the most faithful portrait, down to the minutest detail, the very living features of the breathing man, a likeness of the greatest historical significance and importance. Stuart did not deny to Browere and his works the merit that was their due; he saw the great value of these life masks as historical records transmitting to posterity the living face. He gave practical encouragement to the maker of them by submitting to his process, and by giving a certificate of approval, thus setting at rest the story of suffering and danger experienced by the venerable Jefferson, and by his example encouraged others to go and do likewise. The result was the superb bust in the Redwood Library. Upon the completion of the mask from which this bust was made Stuart gave to Browere the following emphatic certificate:

“Boston, November 29th, 1825.

“Mr. Browere, of the City of New York, has this day made a portrait bust of me from life, with which I am perfectly satisfied and which I hope will remove any illiberal misrepresentations that may deprive the nation from possessing like records of more important men.

“G. Stuart.”



GILBERT STUART
BY BROWER, IN REDWOOD LIBRARY
NEWPORT, R. I.

GILBERT STUART

The "illiberal misrepresentations" referred to were of course the reported inconveniences that Jefferson had suffered; and praise such as this from Stuart was praise indeed.

A few days afterwards the Boston *Daily Advertiser* announced: "The portrait bust of Gilbert Stuart, Esq., lately executed by Mr. Browere, will be exhibited by him at the Hubbard Gallery this evening. This exhibition is made by him for the purpose of showing that he can present a perfect likeness, and he will prove at the same time, by the certificate of Mr. Stuart, that the operation is without pain."

On May 20th, 1922, five busts were unveiled in the Hall of Fame at the New York University. Among the busts unveiled was a bust of Washington after Houdon, and a bust of Gilbert Stuart modeled by Mrs. Fraser.

MINIATURES

Of miniatures we are lucky in having several; those painted by Miss Sarah Goodridge or Goodrich are now in the collections of the Boston Museum, Metropolitan Museum and in the possession of Mr. Samuel Honey of Newport, Rhode Island.

Mason speaks of little being known of Miss Goodridge, and that her sister furnished the following sketch:

"Miss Sarah Goodridge was born February 5th, 1788, at Templeton, Mass. Her parents, Ebenezer Goodridge and Beulah Childs his wife, were people of comfortable

GILBERT STUART

means for those days who with industry and frugality, managed to bring up a family of eight children to maturity. Goodridge was a mechanic and farmer. Sarah was the sixth child, and was educated with her brothers and sisters at the district school where she proved an apt scholar. She early showed a love for pictures and drawing, and as paper was scarce she used birch-bark and the white-washed walls of buildings. She could get regular instruction from no one and the only pictures she could find were the poorest woodcuts. During her school days she received a few lessons from a friend of the family, and chance threw in her way a little book on painting and drawing, which also contained some instructions for painting on ivory. After finishing her school days Miss Goodridge taught a district school for two years and improved every opportunity that offered for getting information connected with the art she loved. At the age of twenty-four she went to reside in Boston with her sister and began her career as a painter, at first making likenesses life-size in chalk, and afterwards in water color. Later on oil painting occupied her attention, but she soon gave it up for miniature painting. At that time there was no miniature painter of any note in Boston, but afterwards one came from Hartford with whom she became acquainted, and from whom she received useful lessons. Soon she excelled him in likenesses, and from that time forward her reputation as an artist in miniature painting was established. Two

GILBERT STUART

miniatures a week were as much as she could do without great fatigue, but she was often forced to paint three in that time.

“Mr. Stuart was taken to Miss Goodridge’s painting-room and introduced to her by a mutual friend. He seemed pleased with her work, and gave her an invitation to his studio. She went frequently and carried, by his request, her unfinished pictures, in their various stages, for him to criticise. At such times he gave her many hints, for which she was very grateful, for it was the most useful instruction she had ever had. She was wanting in a knowledge of perspective, and Stuart advised her to go to Mr. David L. Brown’s drawing school. Heads and heads only she loved to paint.

“Stuart had two faces ; one full of fire and energy, seen in Miss Goodridge’s miniature of him, and the other dull and heavy looking, as he said, when he saw the miniature he had permitted a New York artist to paint — ‘like a fool.’ He was unwilling to be handed down to posterity thus represented, and so he asked Miss Goodridge to paint him. When she had developed the head, she wished to do more to it, but Stuart would not allow her to lest she should injure the likeness.

“As a miniature painter Miss Goodridge was without an equal in Boston for many years, and it was there she painted most of her portraits. She went to Washington twice, first in the winter of 1828-29 and again in 1841-42.”

GILBERT STUART

Another miniature of Stuart was painted by Anson Dickerson who started life as a silversmith but later turned his attention to miniature painting. This miniature was owned by Dr. S. W. Francis who presented it to the New York Historical Society.

PAINTINGS

There are a number of portraits of Gilbert Stuart painted by different artists, but they all pale before his own self-portraits. Of the portraits painted of him by the artists in this country, the one painted by John Neagle in his own studio is by far the most interesting. Another painted by Charles Willson and Rembrandt Peale is in the rooms of the New York Historical Society.

The portrait of Gilbert Stuart painted by John Neagle is by all odds the best portrait that has come down to us of Stuart in his old age. (See illustration). The history of the painting of this portrait is best told by James Barton Longacre, the engraver, in his interesting diary.

On July 12, 1825, John Neagle started on a pilgrimage to Boston with his friend James Barton Longacre, the Philadelphia engraver, to visit the studio of Gilbert Stuart, the greatest of American portrait painters. From the interesting diary of the engraver we can trace their journey to Boston which consumed a week as well as their reception by the veteran portrait painter. Under the date of July 20th the journal recites :

GILBERT STUART

“‘We took a carriage and called on Mr. Stuart, were very handsomely received by him. His age does not appear in the least to have impaired his faculties, so far as judgment and conversation are concerned. His powers are still displayed in his most recent pictures; they are full of likeness and animation.’

On this visit they also made the acquaintance of Washington Allston, who dined John Neagle many times at his home and went with him to Stuart's studio to see the portrait Neagle painted of Gilbert Stuart.

Neagle carried with him to Boston the portrait he had recently painted of Matthew Cary, the publisher of Philadelphia, which he intended showing to Stuart as a sample of his work in portraiture. In Longacre's diary he records under the date of July 22nd:

“‘Neagle went to see Stuart, and showed his portrait of Mr. Cary, which he had nearly faltered in, in spite of all my exhortations and entreaties.’

Neagle need not have faltered in showing this fine portrait to Stuart who received it with favorable criticism and much invaluable advice. It also shows the exalted position Stuart occupied when a painter of Neagle's ability felt such

GILBERT STUART

apprehensions and misgivings in submitting his work for criticism. Of course, Neagle was greatly flattered as well he might be at Stuart's sitting to him for his portrait. He writes "That he should have honored me, an humble artist and a stranger, by not only sitting for a portrait entire, but by sitting for the completion of a copy is singular. My portrait is the last ever painted of this distinguished artist. I presented it to Stuart's friend, Isaac P. Davis, Esq., and it is now, I think, the property of the Boston Athenaeum."*

"Neagle gave the following account of the sittings :

"Mr. Stuart had stepped out of the painting room (it was at his own house) and in the meantime as a preparation for his sitting I placed alongside of my unfinished portrait one painted by him of Mr. Quincy, the Mayor of Boston, with the view of aiding me somewhat in the coloring. When he returned and was seated before me he pointed to the portrait of the Mayor and asked, 'What is that?' 'One of your pictures.' 'Oh, my boy, you should not do that!' said he. 'I beg your pardon, Mr. Stuart; I should have

* Now hanging at the Boston Museum of Fine Arts, and the copy spoken of is the replica at the Pennsylvania Historical Society.

GILBERT STUART

obtained your permission before I made use of it ; but I have placed it so carefully that it cannot suffer the least injury.' 'It is not on that account,' said he, 'that I speak. I have every confidence in your care ; but why do you place it there?' 'That I might devote my mind to a high standard of art,' I replied, 'in order the more successfully to understand the natural model before me.' 'But,' said he, 'does my face look like Mr. Quincy's?' 'No, sir, not at all in the expression, nor can I say that the coloring is even like ; but there is a certain air of truth in the coloring of your work, which gives me an insight into the complexion and effect of nature ; and I was in the hope of catching something from the work of the master without imitating it.'

There can be no doubt that Neagle drank deep at the fountain of Stuart's genius. The conversations carried on at these sittings were helpful and inspiring, and Neagle missed nothing that fell from Stuart's lips.

Neagle told John Sartain, the engraver, that while he was painting Stuart's portrait the weather was very hot and drying, and his colors became ropy and unmanageable.

GILBERT STUART

Stuart, as he posed, saw the trouble the artist was having with his paint and asked him if he did not know how to remedy it. Neagle acknowledged that he did not. 'Well, hand me your palette and knife and I will show you.' He then spat in the color and with rapid motion of the knife mixed it in thoroughly, treating each pigment in succession in the same way. Neagle said the effect was magical, the paint afterwards so readily obeyed every touch. That Stuart's mind remained vigorous, an entry in Mr. Longacre's diary shows very clearly:

“‘July 23rd, Saturday. In the morning I called on Mr. Stuart—much interested in his conversation from eleven till nearly two o'clock; we were in his painting room.’”

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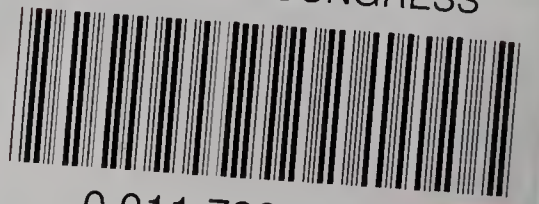
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